

# *The* School Musician

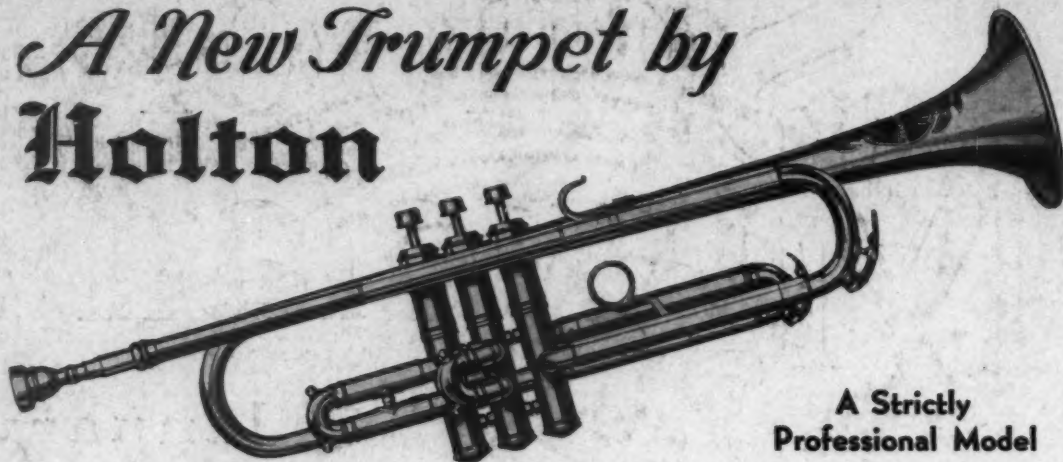
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**JAMES C. HARPER**

**Director of Lenoir High School Band, Lenoir, N. Carolina; Member of  
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**Story on page 42**





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# The School Musician

OFFICIAL PUBLICATION OF THE NATIONAL  
SCHOOL BAND AND ORCHESTRA ASSOCIATION

Robert L. Shepherd, Editor

EXECUTIVE AND EDITORIAL OFFICES

Suite 2900, 230 No. Michigan Blvd., Chicago, Ill.

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KING STACY

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# EDITORIAL

## No More "One-Tune" Bands

**T**HERE appears to be sound wisdom in the purpose back of a plan now in effect in some states with regard to the Required Numbers for bands, competing in the state contests. This plan is to assign, instead of one Required Number for each class, four such numbers for each and then to advise each band, ninety days before the contest, just which one of those four assigned numbers the band will be required to play.

From a strictly educational standpoint, and that, of course, is the only reason for having school band contests at all, the advantage of this method is apparent. For the annual state contest is a sort of final "exam" for the band. It is loads of fun for the bandsmen and perhaps one of the most joyous adventures in the school life of each and every one who has the opportunity to take part in it. But it is nevertheless a test, in every sense of the word. A contest performance grades the band on what it has learned during the past year, and it is good or bad according to the individual skill of each player.

Now what teacher in mathematics would think of giving the examination problems a whole semester in advance? What historian will give his final examination questions at the beginning of the school year? If that were done in any academic subject, students would concentrate the major part of their energy on the particular phases of the respective subjects involved in the examination questions. And that is just what takes place, to a very large extent, when the single required number for bands in a given class is assigned at the beginning of the school year.

To assign a number of possible Required Numbers obligates the band to prepare each of them equally well. By including a variety of composers and styles of composition in such a list, the student is given a much broader appreciation and understanding of music, and the possible manufacturer of robot musicians is averted.

The plan is working so well in states where it is now in use that officials are thinking seriously of assigning as many as ten possible required numbers and advising bands which one of these they are to play, not ninety days in advance, but on the very day of the contest. What a stimulant to the versatility of future school musicians!

## Big Pay for Letter Writers

**W**HEN you sent in your subscription to *The SCHOOL MUSICIAN*, you expected a great deal in return for your Two-Quarters-and-a-Dime, didn't you? And when we got your

letter, bringing back that faithful coin card with its silver lining, we all resolved anew to make each issue better than the last; so full of news and helpful articles and opportunity that before you got half your magazines you would feel that your expectations had been more than fulfilled.

But really, now, we never anticipated that out of the pages of *The SCHOOL MUSICIAN* would come to you an opportunity to earn the equivalent of nearly two-and-a-half dollars a word merely for writing a letter. Nevertheless such an opportunity is laid before you in this very issue of your magazine.

It should be rather flattering to you, too, that your magazine, the official organ of your very own association, should be selected as the exclusive medium through which this letter writing contest is being broadcast to school musicians throughout the country. Every reader of this magazine should, therefore, take an active interest in the contest, and make a sincere effort to win one of those lovely prizes. And surely every band needs money, and every Bandmaster will welcome the opportunity to encourage and coach his students in order that one of those liberal cash awards may be brought home.

Your magazine thoroughly investigated, not only the method in which this contest is being conducted, to be sure of its integrity, but also the sincerity of purpose back of it, and the result of that investigation prompts us to urge every school musician to try his or her skill at writing a prize winning letter.

## Ode to C. M. Tremaine

**F**AMILIAR to every school musician and intimately known to every school Bandmaster and Orchestra Director is a man of the domestic east, small of stature but gigantic in those characteristics which make for true greatness. His name is C. M. Tremaine. He is the directing head of the National Bureau for the Advancement of Music.

No other man, perhaps, has done so much to really make America musical as has C. M. Tremaine. It was he who first saw the need, and through his work and intelligent persuasion has led a hundred million people from indifference into active desire to make America a truly musical nation. It was he who introduced and popularized National Music Week. It has been through his quiet unassuming efforts that music in industry has become a reality. And it is through his patient guidance that the lives of three hundred thousand



boys and girls have been touched and beautified by the spreading spell of music in the schools.

When the first unofficial band contest took place in Chicago in 1924, the far-reaching possibilities of similar events, if repeated annually, were clearly visible. But it would take enormous effort, fine diplomacy, a genius for organization; to harness the thought and action of scattered interests and lead them into harmonious objectives. The true purpose of instrumental instruction in the schools was to equip boys and girls to live happier and more useful and successful lives. Contest events would have to be part and partial with that divine blessing. And Mr. Tremaine knew that they dare not be found ever out of character.

And so Mr. Tremaine shouldered the responsibility of organizing the idea of state and national school band contests into a practical, operating contingent of the educational system. The growth of the movement; the interest it has attracted nationally from people in all walks of life; the acknowledgment by pulpit and press, and the millions of dollars that have been cheerfully spent that ambitious school musicians might thrill in the glory of these national events, all speaks of the success of this great leader.

To members of the National School Band and Orchestra Association, Mr. Tremaine is our secretary and treasurer. He has served in that capacity since the Association began, and it has been a thankless job. Funds have always been far short of requirements. The membership in general has never been conscious of the amount of planning and begging and economizing that has been endured in order to finance contest and association affairs.

And so when Mr. Tremaine presented his resignation at the clinic at the University of Illinois, the school band contest movement lost the active participation of a valuable mind. But he is lost to us only in part; only in his official capacity. For surely no one so intimately involved in the development of this great affair can ever be divorced from the spirit of it. As our great composers are always with us through their rich legacies of music, so the father of the school band contest will ever be present in our grateful thoughts, through the well defined course he has charted and the heritage of stirring principles he has bequeathed.

Upon this rock foundation let us build a magic temple of music, upon whose spires shall rise the song of the nation, sweeter than ever before, to high heaven.

### Look Pleasant, If Convenient

**A**T the January Bandmasters' Clinic your editor took advantage of the opportunity to remind those present that *THE SCHOOL MUSICIAN* is now officially publishing the pic-

tures of prize winning bands, orchestras, soloists, and ensembles of last year. Band and orchestra pictures were previously published in the annual yearbook of the National Bureau for the Advancement of Music, but the issuance of these books has now been discontinued.

Now it must be clear to every one that we cannot publish these pictures unless the directors of the respective units, and the soloists, send in their photographs. And if you, gentle reader, are among those who have been neglecting their duty to their students and to their public, let this be an effective reminder.

All others will please take notice that this is strictly an official matter, an order of association business. By no means does it indicate or imply that *THE SCHOOL MUSICIAN* wishes to print the pictures of prize winners only. It does not seem probable that anyone who reads *THE SCHOOL MUSICIAN* and observes the great number of pictures, other than prize winners, appearing in every issue, could be misled on this subject. Nevertheless the idea has been suggested to us, and we want to set every one aright.

So do not hesitate to send in your pictures and news in increasing abundance. *SCHOOL MUSICIAN* readers want to hear about you.

### Let There Be Unity

For the first time in the history of the National School Band association we have, in Mr. H. C. Wegner, our newly elected secretary and treasurer, a man who is neither Bandmaster, Orchestra Director, or, in fact, a musician at all, but a school superintendent. This, it would seem, is a broad step forward in association management. For Mr. Wegner comes into our association with a full practical knowledge of executive school problems, and his position on our Official Board should, and we think will, promote a finer relationship between school authorities and the school band movement.

There is no doubt but that there is in many cases room for closer harmony between these two branches of education. The one is wholly practical; the other deals somewhat with the aesthetic; yet both are concerned primarily in providing equipment for useful and happy living. Thus both may boast the same objectives, and a better understanding on the part of each, of the problems and aims and desires of the other will unite us all in one common cause.

We look for a great deal from Mr. Wegner, not only as an efficient organizer and manager, but one who can also do much, by practical methods, to bring about a warmer and happier relationship between school Superintendents and school Bandmasters.

# 1932

## National Band Contest

**T**HERE will be no National School Band Contest in 1932.

Thus was the decision of nearly two hundred school Bandmasters, representing twenty states, who met in conference at the First National School Bandmasters' Clinic, held at the University of Illinois, January 6, 7, 8 and 9, under the hostship of Colonel A. A. Harding, director of University bands.

The decision to postpone the sixth annual national school band contest until 1933 was perhaps the major operation of the business sessions of the band division of the National School Band and Orchestra Association, which were a part of the Clinic. There were two major reasons for this action. First, the popular financial reason, suggesting the inadvisability of attempting to raise large sums of money to send bands to some far away city for the contest, important though it is, at this particular time. School superintendents and other school authorities in many localities who are struggling with budget problems will appreciate this expression of cooperation on the part of the Bandmasters. It was this sympathetic attitude that prompted the original suggestion to defer the next National Contest until 1933. The twenty states represented, each having one vote, carried the motion through to victory on the first ballot with but three dissenting "nays."

### *More Time Needed*

Secondly, a result of this action which is likely to prove more important to all concerned than the original financial purpose of the move, is the extra time during which school bands throughout the country will have opportunity to prepare their musicianship and fatten their purses for their trips to the

## *Deferred*

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## New Association Formed

• • • • •  

## Group Grading Adopted

1933 contest. For this is to be held in the one and only city of Chicago in connection with the great World's Fair. The added attraction of an opportunity to combine the contest trip with a visit to the great Chicago Exposition will undoubtedly bring bands in all classes from all sections of the country. Many bands will attend this contest who have never attended a contest before. And as National Contests have always given a tremendous impetus to school music in any section of the country in which they have been held, so will this greatest of all National Contests quicken with dynamic energy the national growth of instrumental music in the schools.

It was originally intended to hold the National Contest this year at Washington, D. C., because of the Bicentennial of George Washington, which is being observed in the national capital. To

visit Washington with its myriad points of interest would have been a major thrill in the young lives of many a school bandsman. Most of these young boys and girls who have been looking forward to that adventure will be disappointed at reading this news. Youth is seldom, if ever, seriously concerned with financial problems. But the prospects of a more alluring trip to the Chicago Exposition will soon replace disappointment with larger and better hopes and anticipation.

### *Orchestra Contest Cancelled*

Orchestra Directors in attendance at the Clinic voted a similar action. So there will be no National School Orchestra Contest in 1932. But because the individual expense involved is relatively so small the National Solo and Ensemble Contests will be conducted as in the past. However, there will be but one such contest at one place and time



Colonel A. A. Harding, director of Illinois University Bands; host to the first official School Bandmasters Clinic, held at the University, January 6, 7, 8 and 9.

for both band and orchestra soloists and groups. This contest will be in charge of a joint committee composed of both Band and Orchestra Directors with the executive secretary of the National Music Supervisors Conference added. The personnel of this committee as elected at the Clinic is: Charles B. Richter, assistant professor of instrumental music, University of Iowa, Iowa City; H. C. Wegner, Superintendent of Schools, Waupun, Wisconsin, and secretary of the Wisconsin School Band and Orchestra Association; W. W. Norton, director of music, Flint, Michigan; W. R. Revelli, director of bands and orchestras, Hobart, Indiana; A. R. McAllister, president of the National School Band and Orchestra Association, Joliet, Illinois; J. Leon Ruddick, supervisor of orchestras, Cleveland, Ohio, and executive secretary of the orchestra division of the N. S. B. & O. A., and C. V. But-

telman, executive secretary of the National Music Supervisors Conference. The place and time for the Solo and Ensemble Contest are to be chosen by this committee and will be announced at the earliest possible time in *THE SCHOOL MUSICIAN*.

#### *Band and Orchestra Divorced*

Another major operation that took place at the Clinic was the official divorcement of the band division from the orchestra division of the N. S. B. & O. A. These two divisions were originally organized independent of each other. The band division was organized in 1926, and the orchestra division in 1928. Later it was decided practical by both parties to unite, and since that time the organization has progressed under a single banner.

But, legislatively, it has been difficult to run the two branches of the

business because the business meetings of each branch have been held in connection with their respective National Contests at different times and places each year. Thus if the band division, which generally met first, wished to pass a resolution, the business had to remain incomplete until the meeting of the orchestra division, at which time the motion was either ratified or rejected. In the latter case nothing further could be done for another year when the band division would meet again.

In returning to their original provinces the two distinct organizations, the National School Band Association and the National School Orchestra Association, proceed with their respective business transactions independently. Each will work in cooperation with the other and the Committee on Instrumental Affairs, but will have no connection except through the Solo and Ensemble Contests.

#### *Two Way Membership*

Now there are many school musicians who play in both school band and school orchestra. Will they be obliged to have membership in each organization in order to participate in the respective contests? No, it was the consensus of opinion at the Clinic that the musician should take membership in his favorite of the two organizations, and that membership will be recognized by the other organization as far as contests are concerned.

For example, if you are essentially a bandsman, put your membership in the N. S. B. A. The Orchestra Association will recognize that membership. If you are the solo clarinetist in your orchestra and also play in the band, take your membership in the N. S. O. A., and the Band Association will welcome you.

From that which has already been related it will be quickly seen that big business took place at the Clinic, even bigger and more startling than was promised in the December issue of *THE SCHOOL MUSICIAN*. But there is more, much more, to tell. Then eventually, the more interesting story of the Clinic itself.

#### *Group Rating Adopted*

When you go to the Annual School Band Contest in Chicago in 1933, it will not be with the hope of winning first place in your class. Henceforth, and until otherwise agreed upon, National School Band Contests will be conducted under the rating system, instead of the



percentage system. The net of this system is that several bands may, in fact will be, rated in group 1, as the best bands in the country, instead of designating any one band as the best. Other bands will be grouped as second-best, third-best, and so on. Each class, that is Class A, Class B, and Class C, will be group-graded in their respective classes. There will be no overlapping of classes.

This method of grading approaches closely the tournament idea. It is an acknowledgment of the contention that it is humanly impossible to choose individually between a number of bands performing so excellently. A similar method of grading has been successfully in operation in Wisconsin for some time and will be used for the first time this year in the Illinois State Band Contest.

#### *Awarding the Trophies*

But what is to become of the trophies now one-third or two-thirds won by bands that have been competing under the old plan? Yes, that question came up, and was promptly and intelligently disposed of. They are to be awarded for permanent possession to the band having two "legs" on them. This, in effect, reduces the necessary score of three triumphs to two triumphs.

In Class A, for example, Senn High scored two on the national trophy, in 1929 and 1930, respectively. Last year Joliet took first place so the record of winnings now stands two to one in favor of Senn. The trophy goes to Senn as their permanent property.

#### *State Contests as Usual*

District and state contests in both band and orchestra are to be held an-

nually. It was the feeling of the meeting that state band and orchestra contests should be held biannually, but in such states where it seems desirable to hold them annually, if the interest of music can in this manner be served to the best advantage, that that plan be followed. In case annual contests are held, the number of winners to be designated later in each class to be eligible to compete in the next national in their class if they desire to do so.

#### *The Committee on Instrumental Affairs*

There is a mute question as to just what the exact relationship between the National School Band Association and the Committee on Instrumental Affairs of the Music Supervisors Conference should be. There is a mutual desire to arrive at the most practical method of operation, and it is the consensus of opinion of the organization committee of the N. S. B. A., and the Instrumental Committee, that a divided authority seldom works well, and that a joint committee is often awkward. Their conclusions were that the best results may be accomplished by the following plan.

The Instrumental Committee of the Conference can, and should be, composed largely of members who will stand for the interests of our Band Association, who will take an active part in

the election of the Conference officers, and in the operation of that phase of the Conference activity in which we are all so vitally interested.

Our Association will elect, then, a Band Contest Committee, from its membership, which will cooperate with the Committee on Instrumental Affairs in formulating all contest plans. But the actual administration of the contest itself will be in the hands of the Committee on Instrumental Affairs. Our Association will have a representative on this committee who shall not have a competing band in the contest. In the event that such a member should have a competing band in the contest, a substitute will be appointed by our Association to serve in that capacity for the time of that contest only.

The contest committee of our Association is charged with the duties of perfecting better relations and closer association with the state associations, and it is the duty of the committee to formulate plans whereby this can be accomplished.

#### *The Clinic*

By popular acknowledgment the Clinic itself is recorded as the most edifying and practical event School Bandmasters have ever had the opportunity to attend. Under the masterful leadership of Colonel A. A. Harding, director of University bands, and his two unusual assistants, Mr. R. A. Dvorak, director of the First Regimental Band, and Mr. G. T. Overgard, director of the Second Regimental Band, the Clinic activities unfolded from day to day with such increasing interest that it became difficult to stop sessions long enough to

*A glimpse of the Clinic in operation, Colonel Harding directing the concert band through a reading of one of the required numbers, while Bandmasters listen and discuss the various forms and interpretation.*





snatch a bite of food and hurry back for more study.

University musicians of the three bands, concert and first and second regimental, are worthy of special thanks and appreciation for their sportsmanship and good-natured cooperation in giving every minute of their free time to the band work during the four days of the Clinic. Nearly all of the music scheduled on the various lists for the several classes in the 1932 contests was played over or given sufficient reading that Bandmasters got a photographic impression of each and every number. Many new compositions, still in manuscript form, which may be published and included in the 1933 list, were read under the direction of their composers or visiting Band Directors.

Demonstrations of class instruction in which the university bandmen also participated were popular and helpful. Chamber, solo, and ensemble music also had its place in the busy week with demonstrations by both grade school and high school groups from Urbana, Champaign, Aurora, Cicero, and Joliet.

#### *New Compositions Heard*

Among new compositions heard were: an arrangement for band of "The Lost Chord" by Dr. Joseph E. Maddy, a man whom you may remember by the name Joe Maddy; and one of the Ed Chenette's new numbers called "Southern World." Mr. Chenette probably plans to write a world series. Both of these numbers were especially well received.

Another number still in manuscript and as yet unnamed, but one that you will probably hear a great deal more about, is composed by Mr. Guy Holmes,

*Bandmasters pause from heavy conference for a moment with the photographer. Unfortunately this group is not representative of the attendance at the Clinic as many more were, at the moment, busily engaged in committee meetings. It was at this general meeting that the final decision to defer the 1932 contest was reached.*

#### **THESE PICTURES**

*The above picture and the one on page 9 were photographed exclusively for The SCHOOL MUSICIAN by the official university photographer. Those wishing glossy unmounted prints, may order them direct from Mr. Dvorak at sixty-five cents each.*

a march which he is dedicating to our president, Mr. A. R. McAllister. Although Mr. Holmes had the manuscript of but few parts completed, it was given a reading and was well received.

Victor J. Grabel, director of the Chicago Concert Band, and through his judging and writing well known to school Bandmasters throughout the country, directed and discussed many numbers. Mr. Grabel talked on methods of revising printed editions and made some fine suggestions for the most practical use of the unusual instruments. He selected several numbers and showed that they could be rendered more effectively by having certain instruments play parts allotted to others. He advocated quieting the drums and emphasizing the flute and English horn.

Another guest conductor who contributed a great deal to the success of the Clinic and who surely needs no introduction is Harold Bachman, conductor of the Asbury Park Concert Band, and a popular school band judge and

coach. Mr. Bachman talked at length on the interpretation of various numbers, leading the band through a variety of forms.

The Clinic was a clinic in every sense of the word. Most of the numbers were read at sight and were interrupted by much edifying discussion. Perhaps the nearest approach to concert form was the session Thursday evening in the auditorium at which the concert band, augmented by as many members as were available from the two regimental bands, performed under the direction of Colonel Harding. But although the band on this occasion appeared in uniform, the session was programmed as clinical, and such it was.

Several of the guest conductors appeared informally. Among them Glenn Cliffe Bainum, former assistant to Mr. Harding and now in the limelight as director of the Northwestern University Band. Mr. Bainum, better known to his intimate colleagues as "Rusty," was introduced by Mr. Harding as the best bass drummer he has ever met. "In fact," said Mr. Harding, "'Rusty' Bainum is the standard by which we judge all other drummers."

A few moments of genuine entertainment came when an unusual soloist was introduced. His name is "Mike," and he wears a jewel studded harness. Mike's face and figure resemble very much those of a dog. In fact, Mike is a dog, the famous radio barking dog of Henry Fillmore, director of the Cincinnati Shrine Band.

Mr. Fillmore directed the band through two improvised numbers, one "An Old Fashioned Political Parade"

in which the dog barked his solo parts with remarkable accuracy.

Carl Mader conducted a march he recently composed and dedicated to Colonel Harding. It is called the "A. A. Harding March," but it is known to the University band as "No. 20," and it is one of their favorites.

#### *Tulsa's Thrills Renewed*

If the Larsen movie of the Tulsa National Band Contest could be shown in every school community, a strong impetus would be given the national school band movement. This picture, "Making America Musical," was the entertainment feature of the "Smoker" which followed the auditorium session on Thursday night. The Larsen movie of the Wisconsin State Tournament, the largest ever held, was also shown while Bandmasters consumed doughnuts and apple cider.

A signal of encouragement to the increasing number of women now directing school bands and orchestras is seen in the attendance of Mildred McLean of Marion, Illinois. Miss McLean was the only official woman delegate at the Clinic.

The reading of foreign editions and of new and novel numbers for program use was an interesting diversion. Colonel Harding called particular attention to "The Clock and the Dresden Figures" in which the piano is effectively introduced. The number is by Albert W. Ketelbey and is equally suitable for either band or orchestra. All Ketelbey numbers are especially suitable for school bands, and they are

#### THE NEW CONTEST COMMITTEE

Adam P. Lesinsky, *Whiting, Ind.*;  
Gerald R. Prescott, *Iowa City, Iowa*;  
Wm. W. Norton, *Flint, Michigan*;  
Arthur L. Williams, *Oberlin, Ohio*;  
and O. W. Anderson, *Chicago, Illinois*.

very full and are particularly recommended for outdoor performances.

#### *A Wonderful "River" Overture*

George Gault has made another immortal contribution to the American album of music in "Spiritual Rivers." It is a stylish overture, based on three negro spirituals, opening with an adaptation of "Roll, Jordan, Roll." The second movement is from "Deep River," and the number closes with reflections of "Wasn't That a Wide River?" It is a lovely number and one destined to be the climax achievement of many a concert band program.

Special formations for marching bands and the tactics of the drum major, an "illustrated" discussion by Mr. Dvorak, was a big feature of the closing day of the Clinic.

While this was the Third Annual School Bandmasters Clinic to be held at Urbana, it was the first of an official nature, and the first to include the annual meeting of the band division of the National School Band and Orchestra Association. It has been the custom in the past to hold these meetings in connection with the National Contest. But Bandmasters on that occasion have such bigger fish to fry that

is has been difficult to find time, and the right spirit conducive to successful business meetings.

It was four days packed from early morning until late at night with the happiest kind of work, inspiration, music, and study. The keenest interest was exhibited by our instrumental educators in a desire to handle all instrumental work in their schools in co-operation with the general education scheme and with the wisdom and consideration that should bring the highest appreciation and endorsement from the school authorities throughout the country.

A visiting business man, observing the harmony and spirit of willingness, that prevailed through the drastic accomplishments of association meetings, expressed the wish that such a spirit might be possible to commercial affairs. He said, "I think it is your close and constant association with music that has softened and beautified the character of you men."

#### *An Ideal Clinic*

Perhaps no other place in the country offers a comparable setting for the Clinic and the annual meeting of the new National School Band Association. The University is cordial in welcoming the event and generous in contributing every support to its grand success. The happy presence of Colonel Harding and his enthusiastic assistants could not be matched elsewhere. The cooperation of the University band is of immeasurable importance. Even the physical equip-

(Continued on page 35)

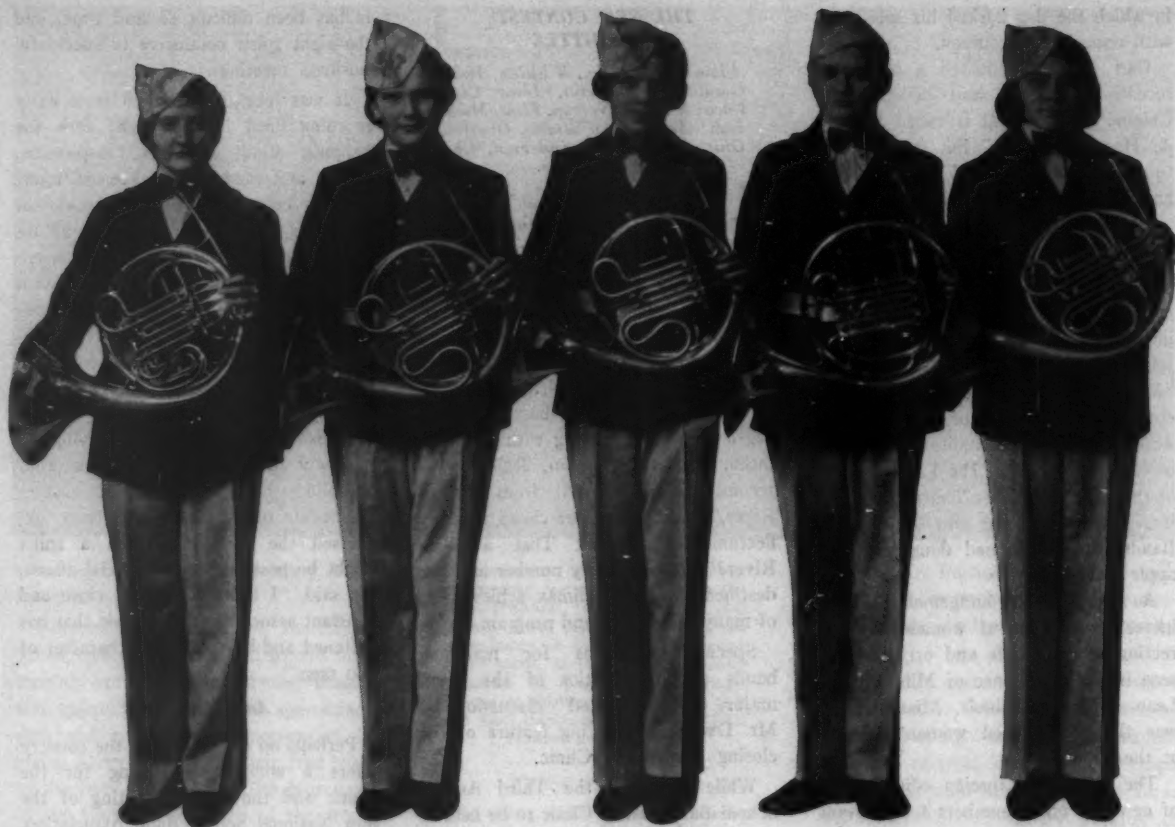
## New Officers of the N. S. B. Association



Here are the officers of the newly formed National School Band Association. Most of them are familiar to you. Reading left to right, they are: president, A. R. McAllister, director of bands, Joliet, Illinois; first vice-president, L. Bruce

Jones, high school Bandmaster, Little Rock, Ark.; second vice-president, Ralph E. Rush, director of the Glenville High School Orchestra, Cleveland, Ohio; secretary and treasurer, H. C. Wagner, superintendent of schools, Wausau, Wis.





# Those Temperamental French Horns

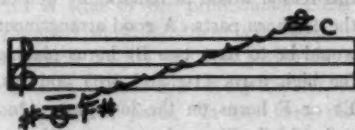
**T**HE modern French Horn has been evolved from the hunting horns which were used in medieval times. Grove's Dictionary of Music contains some very interesting data concerning its use in those days. It was probably introduced into orchestras in the latter part of the 17th century. The records of the Royal Theater at Dresden mention it as being first used in the orchestra there in the year 1711. It had become common in orchestras by 1750. The early forms had no valves and made use of many crooks which were used to change the key of the instrument to suit the composition. A Silesian oboeist by the name of Blümel invented piston valves for the horn in 1813. His invention was sold to a horn-

ist named Stölzel who was a native of Breslau. Stölzel secured a patent in Germany for the device. Rotary valves were first used about 1820. Adolphe Sax secured patents in France in 1845 for a family of Brass instruments called Saxhorns, which included the flügel horn, alto horn, tenor horn, baritone horn, euphonium, and basses. These new instruments introduced many innovations in the way of slides and valves which were so superior to anything produced before that his ideas were soon made use of by all other brass instrument manufacturers including those who made French Horns. It might be said that the modern concert band as we know it started with Sax's inventions in 1845 and was unquestionably given an

extra impetus by the influence of Theobald Boehm's invention of the Boehm flute upon the wood winds. Up to that time the bands were pretty crude organizations and were used solely to provide marching music for military organizations. Some form of alto Saxhorns constituted the "harmony section" of the bands at first. Just when French horns began to be used in place of altos in concert bands is not exactly known. At any rate it is only in recent years that the French Horn has been generally adopted in place of the alto in any other than the best professional bands. Up till that time the horn had always been thought of as a strictly orchestral instrument, and was built and taught to meet the demands of orchestral work.



The easiest way to think of the usual fingering system of the horn, is to think of the fingerings of the cornet applied to the tones one octave lower. The fingerings of the cornet from low  $F\sharp$  to



"top C" are identical with those of the horn from  $F\sharp$  bass clef to C third space treble clef. Note that the bass clef is

*The choir of expert hornists of the Appleton Concert Band.*

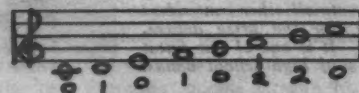


used as an extension or continuation of the treble clef downwards instead of using leger lines. The hornist plays this

## By E. C. Moore

Director of Bands  
Appleton, Wisconsin

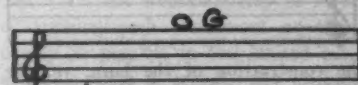
scale of C when written for his instrument, i. e., F horn part for F horn, with



the same fingerings that the cornetist uses in playing this scale of C.



Up to "C" third space treble clef the horn is no more difficult to play than any other brass instrument excepting that the extreme lower tones are rather difficult to get clearly. But horn parts, even in simple band pieces, frequently go up to "G" and occasionally higher



and from "C" third space treble clef the hornist is using that series of harmonics which correspond with the series which lay above "top C" on the cornet. In other words the French hornist is expected to know and use the range of the other brass instruments plus an octave more. The intervals between the tones in the series of harmonics above the 7th harmonic tone on any brass in-



*Mr. Moore's  
Junior High  
School Band on  
Parade.*

*Are they downhearted? No.*

If Wisconsin should ever hold a state contest grading bands on a percentage basis formerly used in the National, this Appleton High School Concert Band would be the main source of worry to all other contenders for the prize deluxe. It is one of our finest of high school bands.



strument lie so closely together that it is very difficult to strike them with accuracy and confidence. While it is granted that the scale from "C" to "C"

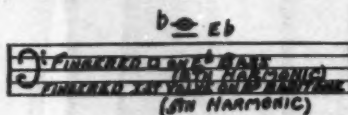


is easier to produce on a horn than the corresponding series of harmonics or the scale of C to C is on the cornet, due to

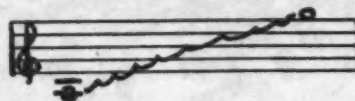


the construction of the horn, yet the difficulty of striking these tones with accuracy especially in skips, has given rise to the opinion that the horn is the most difficult brass instrument to play. The F horn might be thought of as a bass instrument (since it has about the same length of tubing as an F bass) which is constructed with much smaller diameter tubing than the bass and fitted with a very small mouthpiece in order that the upper harmonics may be produced with some degree of ease. Because the first horns used crooks to change the key to meet the demands of the compositions played, horn parts have been written for almost every key instrument. With the advent of valves, which made the horn a chromatic instrument, this situation changed until nearly all parts in orchestral compositions were written for the F horn. Until very recently all alto or horn parts for the band have been written for the Eb instrument. To meet this situation most single horns are provided with an Eb crook. The use of the Eb crook is not very satisfactory because the intonation of the horn is usually affected by it and because it throws the upper tones

of the part into the upper harmonics of the instrument. To illustrate this point, consider the actual tone, Eb, Bass Clef.



If this tone is played on an Eb Bass it is that instrument's "top Eb" which can be compared to the "top C" of the cornet and is none too sure upon the bass, but this same actual tone played on a baritone is an easy sure tone to get. In other words it is always easier and surer to play a given tone as a middle or low tone on a smaller brass instrument than it is to produce this same actual tone in the extreme upper range of a larger instrument. The proper method, then, is to use the F slide on the single horn and transpose all Eb parts 1 tone lower. This of course implies that the key of the part must be also changed 1 tone lower. For example if the part is in the key of "C" for the Eb horn it becomes the key of Bb for the F horn. An examination of the horn parts of an arrangement for band will show that all parts are written within the range of A to G. It is only occasionally that a



part will go lower or higher than these tones. This fact coupled with experience and experimentation has led me to the conclusion that the high horn in Eb is the most logical and best horn to use in playing all the parts in band arrangements. I will back up this assertion by quoting two well known authorities. Mr. Eric Hauser, a prominent New York hornist, who has been a member

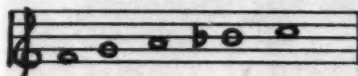
of several noted orchestras, and has written the "Foundation Method for French Horn," says in a little booklet called "Something About Brass Instruments" that he only knows of one first chair man in symphony work who uses the single horn in F. He says further, "I often wonder how he can stand the exacting work." He also mentions the hornists of several prominent orchestras who were trained abroad, all of whom use the Bb horn. Mr. Wm. C. White, Principal of Music of the U. S. Army School at Washington, D. C., says on page 19 in his book, "Military Band Arranging": "The employment of the Bb horn in the Military Band would be a great asset. It is easier to play on high parts than either the Eb or F and for this reason would fit remarkably well on the 1st horn parts. A good arrangement would be to have two Bb horns playing the high parts (1st and 3rd) and two Eb or F horns on the low parts (2nd and 4th)." Since these men undoubtedly had professional hornists in mind it would seem that it is a mistake to ask young amateur players to use single horns in F or Eb in playing parts which our best professionals play only upon the Bb horn. School band directors are often obliged to change their players from one part to another and occasionally on short notice, so I would amend Mr. White's idea and recommend the Bb horn for all parts. The low tones on the Bb horn are very good. The tone quality of the Bb horn is to my ears slightly brighter than that of the F horn when compared individually, and for that reason better suited for the band parts. It is very difficult, if not impossible, however, when listening to an organization to tell whether the horn section is playing upon the F or the Bb instruments. Can you tell when you hear



the horns in a symphony whether the players are using the Bb or the F horns or some of each? I must confess that I cannot and I have never met anyone who could. The use of the Bb horn in playing Eb parts drops the range 5 tones down, bringing high "G" on the part to "C" third space treble clef. To illustrate: these notes on an Eb Part are



played as these notes on a Bb horn.



This eliminates the troublesome upper harmonics. No trouble will be experienced in playing the lowest notes given the Eb Horn in band arrangements on the Bb horn. It is my personal opinion that the single Bb horn is better than the Bb horn of the double horn because the bell and part of the tubing in the double horn has to serve for both Bb and F horns and I question whether this is as desirable as having the bell and all tubing built especially for each horn. I know most professionals use the double horn but I believe the single Bb horn is better for school band use. One of the bugaboos which keep many people from learning the horn is that of transposition. We read and hear that the hornist must be a master at transposing. This is true of the professional doing symphony work, but there is no need or reasonable excuse for the player in a high school band ever doing any transposing of his parts. It has been the custom in the past to teach all beginners on the horn the regular F horn fingering. (See the comparison with cornet fingerings at the beginning of this article.) This would be perfectly correct and good if the pupil was going to use the F horn on F parts in band or if the majority of the parts given him were F parts. But there are only a few F parts published for band arrangements so he must transpose from the Eb parts if he is taught by this system. If he uses the Bb horn in the band, as I strongly urge, and learns the regular fingering then he must transpose the Eb parts a perfect fifth lower. Until he becomes proficient at this he will usually look at a part and think, "This part must be transposed so and so lower, and the key changed to so and so. Now let me see what does this accidental become?" Now after he has done this

long enough he reaches the point where he is not transposing any more, he is reading and fingering directly. At least that was my personal experience in all transposition work on any instrument. Just why this procedure and extra work should be wished on to the young "would-be" horn players, most of whom will never do any orchestral work, I can not explain. Perhaps it is done because it is one of our traditions and be-



Introducing the author of this article, Mr. Moore, who is Associate Professor of Public School Music and Instructor in Band Instruments at Lawrence Conservatory; Director of the Lawrence College Band; Director of the Appleton High School Band; and author of "The Moore Band Course" and "Warming Up Exercises for Bands."

cause until very recently the horn was thought of only as an orchestral instrument. When a bass player is changed from an Eb to a Bbb bass he is not told that he must transpose, indeed not, he is given a new set of fingerings and before we know it, he is playing his parts on the new instrument as well or better than he did on the old instrument. He simply reads the same notes and gets the same tones as before but with new fingerings. Really, however, he is transposing, but doing it by fingerings. My experience has taught me that we can learn new fingerings almost instantly while to learn to read music in a new clef or to transpose efficiently takes a long time. It has always seemed to me that the school horn player has enough

to do in properly placing the tones, getting good tone quality, reading the music, getting the correct attacks and dynamics, keeping in tune, and watching the director, without the additional burden of transposition. I have found it expedient to discard the old method entirely in teaching the horns. When a student is started on or changed to the horn, he is given immediately the transposed fingering for either the Bb or F horn for playing Eb band parts. To illustrate: If he has been playing an Eb alto and is changed to the F horn he keeps on reading the same parts, same signature and all but he now plays using the new fingerings, middle C with his first finger and so on with all tones. He is then playing the Eb part on an F horn by using transposed fingerings. This same system is used in changing from an F horn to a Bb, also when a player starts playing in orchestra from F parts after a lot of experience in the band. And as I mentioned before, if a player goes the other route and learns transposing he eventually reaches the same result anyway; that is, he doesn't transpose any longer but reads and fingers directly. I don't want anyone to misconstrue my statements to mean that I am not wholeheartedly in favor of learning each instrument as thoroughly as possible in the limited time available while in school. My attitude is simply that the pupil attempting to play horn has enough mechanical difficulties to overcome without having the burden of extra mental work thrust upon him.

It is a well known fact that practically all boys and girls who take up the study of a band instrument do so with the sole purpose of getting into the high school bands. It is also a well known fact that the horn sections of many high school bands are, to say it tactfully, not as strong as they should be. Why not, then, use an instrument on this part that will eliminate much of the difficulty and at the same time treat the horns as we do the basses by teaching the transposed fingering directly? The fact that good dance players double upon several instruments whose fingerings are to say the least only distantly related if at all to each other, is a strong demonstration that fingerings do not present the difficulty that transpositions do. I have been using the suggested system in training horn players, for some time now and it has produced a surplus of

(Continued on page 47)

# The Noises Fiddle Players Make



*As the camera catches the fiddle tone.*

**T**HAT large and important group of standard music-producers known as string instruments secures the energy necessary to produce tone by the motion of vibration of strings. It must be appreciated that the strings of themselves produce very little or no tone at all; the previous instalment explained sufficiently the nature of sound-waves so that this should be

easily evident, for if the motion that produces sound ordinarily is unable to put its pattern into the combination of pressure and rarefaction waves that produces the sensation of sound through our

*A quartet of other disturbers from the South Haven, Michigan, High School. They are Leo Silverman, first violin; Sam Kurlondy, second violin; Carl Mielke, viola; and Donna Weed, cello.*



## Lloyd Loar's Acoustical Treatise on String Vibration

ears, so far as sensation is concerned there is no sound. The strings that are used on musical instruments are very thin. As they move rapidly back and forth in whatever complicated pattern may be peculiar to them, the air slips easily around them and the movement of the strings into and away from the air in contact with them does not start the pressure and rarefaction waves necessary to give us the sensation of sound. So in all conventional stringed instruments it is necessary to have a reasonably flat large surface connected to the string in such a way that it will follow the string motion as nearly as possible. When such a surface moves into the air, there is not time for the air to flow around it and a pressure wave is generated that travels in every direction from its source. And when the flat surface moves away from the air there is not time for the air to flow from the other side of the surface around to the surface that is moving away from the air, and the rarefaction part of the sound-wave is started. This flat surface that is always found in combination with the strings of stringed instruments is known as the sound-board; if the instrument also has a resonance chamber, as do the members of the bowed instrument family, this sound-board is also the top of the resonance chambers. A separate instalment is desirable to consider sound-boards and resonance chambers, and before we can appreciate



*Atmospheric hieroglyphics. After reading Mr. Loar's article, you can visualize even better than does this picture how the Elkhart High School String Ensemble stirs up the air. David W. Hughes, Jr., is the conductor.*

their contribution to instrument tone we must have a good idea of string vibration itself. For it is evident that whatever we find in the instrument tone itself will be largely explained in the first source of this tone, the energy represented by string vibration. It is true that we will find in the instrument tone characteristics that are apparently not in the string vibration. But these things are modifications of the string vibration caused by the sound-board and resonance chamber, so even their first source is in the string vibration.

Most of the peculiarities of musical string vibration can be demonstrated with long flexible cords or ropes which do not produce motion that can be converted into tone, and whose motion is so slow or so extreme that the eye can easily follow and evaluate it. A piece of sash-cord or clothes-line about twenty feet in length is suitable for such a demonstration. Fasten one end of it to a hook or nail in the wall about on a level with the shoulders, and hold the other end in the hand. Stand far enough away from the fastened end of the rope so that it is stretched straight from the hand to the wall. Allow it to sag a few inches in the center and come to a complete rest. If the center is drawn a little to one side, while the rope is held steadily, and then released it will swing back and forth for some time

before coming to rest again. When the center of the string is first released, however, notice that it does not move immediately back to its position of rest and stop there. It passes this position and moves almost as far to the other side of it, then back again through the position of rest to a point almost as far beyond it. Each trip it makes the arc of motion is less until there is none of it left and the string or rope is at rest.

**N**OW pull on the rope until it is fairly tight and then hold it firmly at this tension while some one pulls the center out of line and releases it. The rope goes through the same sort of a performance only it moves much faster and the pattern it traces is different. In the first experiment the weight of the rope caused it to move back and forth in the same manner that a hammock swings. In the second experiment the weight of the rope is still a factor, but to it has been added another—the tension on the rope from the pull of stretching it tightly. The pattern of its movement in the second experiment is the combination of these two effects. Now while the rope is held in this way try a few other things. Pull it tighter and it will move faster, allow the tension put on it to lessen and it

moves slower. Keep the tension the same but grasp the rope several feet nearer to the fastened end, again it moves faster; lengthen the vibrating part by again holding it at the extreme end and it moves slower. Without changing the length or the tension do something to make the rope heavier, as for instance, braiding two strands of the rope together, and it moves slower. Make it lighter by using a single strand or by using a smaller rope and it moves more rapidly.

**A**LL of these experiments exactly illustrate some of the characteristics peculiar to musical string vibration. The second one explains as nearly as possible why strings on musical instruments vibrate. The tension they are under when in tune, in combination with their weight, causes them to swing back and forth or around in an ellipse, going beyond their point of rest each time but to a less degree, until again at rest. On a musical instrument the string may be started to vibrate, or pulled out of line, in various ways. It may be struck with a hammer as in the piano, plucked with the finger-tip as in the harp or guitar, or picked with a plectrum or pick as in the banjo or mandolin. In any of these cases the tone sustains as long as the string swings around or

(Continued on page 46)



# A Tragedy in F# Major

By

W. W. Wagner

**T**HIS is a true story of an ambitious young cornet player, who, at the tender age of 18 years, tucked his cornet under his arm, packed his extra shirt and started for one of America's big universities.

Upon arriving at the campus he registered, found a room and then set out to find the bandmaster.

The members of the University band were paid for their services and the amount of pay depended on the position of the player. For example, the first chair solo cornetist became assistant director and he received more money than anyone else. The assistant solo cornet player ranked next and so on down the line. So, it was quite natural that our hero should be interested in securing the best position possible, especially so, because his limited finances made an income necessary if he wanted to carry on his studies in school.

The bandmaster was very kind to the young men who were calling on him

that day, asking each one a few casual questions while he made notes on a slip of paper. Our youthful cornetist was rather appalled at the large number of people who were after the same job and many of them were much older and looked more experienced than himself. Yet he knew that he had practiced dili-

*Don't mistake us. These four boys are not a part of the tragedy. They make up the South Haven High School Brass Quartet: Gerhard Bauschke, 1st cornet; Jack Clark, 2nd cornet; Leo Silverman, trombone and Cecil Buh, baritone.*

gently and had a considerable amount of experience, despite his youth. So he told the bandmaster that he was ambitious and wanted to be considered a candidate for the first chair solo cornet position.

Each member of the band won his position by competitive tests, so it was arranged that all of the candidates for first chair solo cornet were to meet the bandmaster in the band room the very next day. By exact count there were 23 young men there, all determined to win this coveted position. The bandmaster told them that they would be judged strictly on their ability and that absolutely no favoritism or politics would enter into it. He further stated that in an hour the rest of the band would arrive so that each individual could further demonstrate his prowess.

So the contest began, each player being given private tests in a small side room, under the personal supervision of the band master. Finally the band arrived and each candidate was given a number to direct after which the band was dismissed and our hero and another young man were asked to stay for another interview. Naturally, he was highly elated and felt rewarded for the many hours of practice which he had spent.

Now the bandmaster told the two boys that he had selected them as the best of the candidates but that they must compete with each other on the morrow for 1st chair and that the one who lost would be the assistant soloist. At the appointed time the next day they met again in the band room and found the band already there awaiting their arrival. Our hero and his rival were each given various numbers to play including marches, overtures, popular numbers, and finally a triple tonguing

(Continued on page 40)





Director G. S. Howard and his famous Radio Band

*1931 was a  
Banner Year at*

# Mooseheart

**W**ITH a record of 281 public appearances and a traveling distance of 5,330 miles the Mooseheart Band, with the passing of the year 1931, completed the most successful year in its history. The personnel of seventy musicians includes boys from nineteen different states and Alaska. These are drawn from a group of some 170 students who are studying band instruments. In reality, the band could be much larger, as there are more than 100 students on the waiting list, but instruments are not available.

The number of public appearances includes the daily radio broadcasts each week over Station WJJD. These started

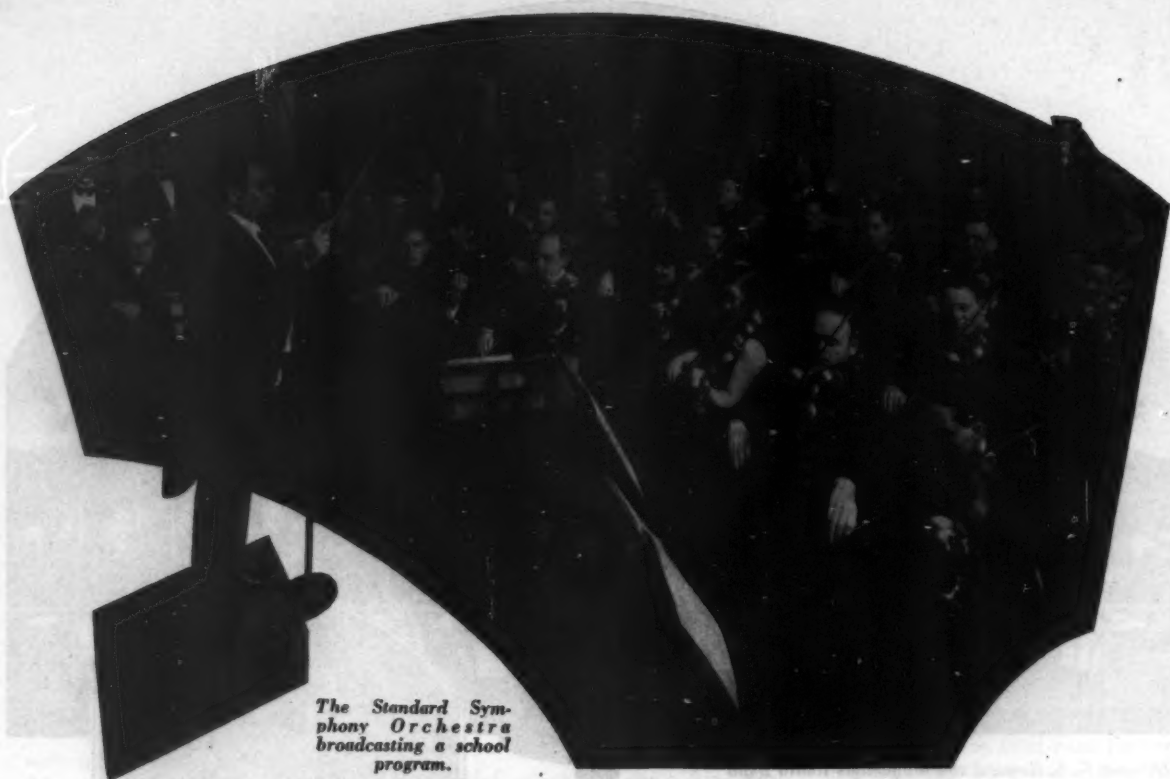
early in December and will continue indefinitely. From 7:15 to 7:30 every Monday to Friday, inclusive, a snappy fifteen-minute program goes out over the air. Soon after this arrangement started it was evident that the Mooseheart Band was one of the most popular entertainers from this station. Every member of the Loyal Order of Moose that manipulates the dials of his radio shortly after seven o'clock each evening gets a thrill that goes clear down to his toes when he hears the strain of "Mooseheart, the Happiest," which is used as the theme for every program. Hundreds of letters from Canada and principally the eastern and southern

states have been received by the Mooseheart Band, expressing appreciation for the entertaining programs.

During the year the band has made trips to the State Band Contest at Urbana, Ill., and to the National Band Contest at Tulsa, Okla. While this has been only the second contest the band has ever entered they were so fortunate as to receive third place in the National.

Probably the most enjoyed trip of the year was their eastern tour and the week spent in Atlantic City. During this tour the band played concerts at Columbus, Ohio; Philadelphia, Pittsburgh, Lancaster and various other cities and parks in Pennsylvania. While

(Continued on page 40)



*The Standard Symphony Orchestra  
broadcasting a school  
program.*

# They Play

## *While Millions Listen*

**F**OR many a blasé easterner it is difficult to speak of the one and only state of California without revealing an agreeable smile over the Golden State's proverbial two kinds of weather, *perfect* and *unusual*. Indeed, that has almost become her trade mark.

But have you heard the later one? A Floridan in Los Angeles stopped in front of a fruit store to appraise the display. Picking up a huge honeydew melon he turned to the proprietor and said, "Is this the biggest grape-fruit you can raise in California?" Whereupon the Californian replied, "Drop that grape."

Verily, gentle reader, it's hard to get the best of a Californian. Which brings us abruptly to the substance of our story, California's intensified music appreciation study in the schools by means of radio.

Of course, one may say, there is nothing

new nor unique about that. Walter Damrosch is father to the plan, and for several years has conducted a music appreciation program over the network of the National Broadcasting Company, primarily intended for school consumption. But California is one of the first states to individualize the plan and successfully sell the idea to the public, as well as the educational structure of the state.

Authorities everywhere are coming more and more to realize the importance of nourishing the unfolding minds of childhood with the milk and honey of good music. "Teaching," writes a pedagogical authority, "has largely been devoted to how to make a living, and not enough has been done on the problem of how to live and how to get the most out of life."

The appreciation of good music calls

for educated ears and educated minds. To be able to understand and enjoy good music one must first make some study of it. One must even be taught the difference between good music and that which is not really music at all. In fact, one's very taste, the ability to really know what one likes or does not like in any art, is a matter of cultural education.

A full course of music appreciation is now a standardized advantage of the schools of the Pacific coast. Broadcasts are well organized, the program for the elementary division appearing on the air from 11 to 11:20 each Thursday morning, and the advanced division from 11:25 to 11:45. Both elementary and advanced programs are divided into discussion of music with illustrations by an instrumental trio, and discussions of

(Continued on page 29)



# Pearls of Wisdom *ad Lib.*

By Ed Chenette

**H**APPY NEW YEAR. May the New Year bring us many opportunities for service, and may we serve well those opportunities. Gold is not found where roses grow. Remembering the while that the peach tree will bring forth peaches; the lemon tree will bring forth lemons, and that we should not look for violets on the gooseberry bush.

\* \* \*

The American Bandmasters Association will hold its annual meeting in Washington from April 14th to April 17th inclusive. Mr. Goldman has arranged with the U. S. Marine Band, the U. S. Army Band and the U. S. Navy Band for portions of the musical program, while the closing program on Sunday night will witness these famous bands in individual and massed concert. A call upon the president at the White House is one of the events which has already been arranged.

Yes, strange to say, I am a member by examination (musically, not mentally) of that august body. I passed, or otherwise was taken in, last April. I feel sure that my record as a golfer did not help me any as that end of my existence has been way ABOVE par this last year. Wish that I might give you a list of the questions asked, but that would be unethical. I understand, though I may be in error, that only three passed this examination. I feel, in my case as I do when I do not get last with my bands in contests, that the great kindness of heart of the powers in decision has a lot to do with it. This examination is open to all who care to take it, and here's wishing more power to the participants. Several nationally known bandmasters will be voted upon at this meeting in April and I trust many will be chosen.

I will have one request to make at the meeting, and that is this: To have arrangers of big numbers leave off the letter "P" in marking scores. Was that letter ever embarrassing to you? It has been to me. Perhaps, too, I shall ask the abolishing of the Viola clef. That clef

is so useless, so needless and a handicap to we who must make violin players over into Viola players. Anything else any of you might wish taken up I'd be glad to learn about.

\* \* \*

And now Illinois has agreed to use the classification of bands instead of places as usual. This means that the group of bands in Class A, or B, or C will each be judged into but three classes. Twenty per cent, or thereabouts, will be in first place; forty per cent in second place, and forty per cent in third place. No band will be awarded first place or second place or last place. I suppose this is a good move. We must not lose track of the BIG thing in the school band movement, which is the teaching of the child, and not the winning of contests. Too much stress has been given to the latter, while the former has been slighted. At least this is the way the school superintendents have felt about it. Take for instance the band in days of yore getting way down in the list. It goes home discouraged. The head of the school asks why? He is told that if his school furnished the time for rehearsal, the money for music and instruments, and the general backing that is given the schools which win, things would be different. And perhaps they would. And perhaps again this school is not in a position to do all these things. Therefore the natural supposition is: Knowing we can never win, why spend all the time and money for the disgrace? Now, the lowest any band can get is third class, and it will never know whether it is first or last in that class. Personally I preferred the old order of things; but I know that my feelings would be selfish. Therefore I shall support this plan most heartily.

I would even go farther. I would classify soloists as well. At our contest last year one very excellent judge was forced to give seven players just three places. That is, he tied two for first, three for second, and two for third. I watched, or rather listened, to the trom-

bones and cornets. There were five of the former and three of the latter whom I would have tied for first place. And when boys work hard, and get that good, and are so close, there should be no difference in the markings. I hope we will soon be able to group these fine soloists.

And this brings to mind the judging of the soloists in the national. Most any bandmaster who happens to be at the national, and who does not have a soloist in that particular group, is asked to judge that group. And this method is decidedly unfair to the performer. To my mind it is lots harder to judge soloists than it is to judge bands. Bands may be judged from the drums to the piccolos, and in various ensemble groups, while with the soloists we have but one instrument by which to base our opinions. And as the soloists are the finest members of the bands, and usually have put in a lot of individual study from an excellent instructor, using hundreds of hours to work up to the high degree of perfection, the judgment requires a superhuman conception. Last year I advocated picking out a group of the outstanding soloists in each section (this is done by the one judge) and then having these play off in front of at least three competent judges. And, further, to see to it that these judges are highly competent men, chosen for that purpose, and not just musicians who happen to be around handy.

\* \* \*

Rightly or wrongly, coaching bands has become quite the thing. For instance, a leader works his band up as far as he can, then he calls in (and pays well) another fine man to give the band further instruction. This is excellent for the band, for the leader, and for the coach. It is a decided advantage over the other bands. I have been told, though I know of no case myself, where bands have been coached by men who later judged the bands in the contests. This would be unfair and is hardly believable. Still it might hap-

(Continued on page 43)

# Contrary to Fashion

*Miss Troendle  
Interprets Her Own  
Composition*

## "Pompomette"

I AM yielding to the temptation to write about my own piece, "Pompomette," principally because it brings out several points of controversy and discussion that are rather interesting. "Pompomette" is an unassuming little piece that is only effective if played with consummate delicacy and fluency. It has no pretenses and no interpretive message to be gone into with nice discriminating detail. Consequently the question of composers versus the interpretation of their own works is not in this case a personal one. But I have often wondered why it is practically an axiom that a composer is the last one to be relied upon for correct interpretation of his own creations. Is it true or has it ever been true? I, for one, very much doubt it.

In the past the literature was so scant that composers made up their repertoire principally of their own things not to mention the feats of spontaneous improvising they were continually called upon to execute. Mozart, Mendelssohn and Liszt were superlatively great pianists and played their own things incomparably. Schumann, as every one knows, injured his hand and was unable to play at all but there are many accounts of how he coached his wife Clara (one of the foremost women pianists of the day) to the most exact niceties

● Miss  
Theodora  
Troendle ●

of correct interpretation. There are also recorded several family quarrels (Berthold Litzmann "Clara Schumann") wherein the irritated husband took his wife severely to task for incorrect tempos. Beethoven spent no time retaining the mastery of his instrument but he was an excellent teacher and his pupil, Czerny, was one of the most famous pianists of the day, so doubtless the great master would have been an incomparable interpreter of his own works had he so desired. The fever of creation was too strongly within his soul to sublimate it even temporarily for the mere mastery of an instrument. Brahms, it is true, played his own things "abominably," but he undoubtedly played everything abominably as well.

In our own day we have Rachmaninoff, Dohnanyi, Kreisler, and many others, who play their own things so perfectly that few care to play them after them. It IS true that a composer often has not the same respect for his own creations that he might have for another's. It is also true, as Olin Downs made so interestingly clear in one of his talks during the intermission



of the New York Philharmonic's broadcast that a composer often produces a work which is greater than himself, greater than he realizes.

But the opinion that a composer is unable to interpret his own works seems, after consideration, to be entirely unfounded on fact. If he has mastered the instrument for which he has written he should be a very good interpreter, indeed. Who should be better?

To return to "Pompomette." The right hand figure which continues almost throughout the piece is very troublesome for it must be so light and fluent; so unobtrusive, and yet crystal clear. It presents practically the whole and entire difficulty to be met with, unless one finds the staccato section in the middle bothersome as well. The tempo should, to be properly effective, be about 120 M.M. to the quarter note. Slower, it sounds too much like a study. Also do not slow down the middle section. I have frequently heard it so played and think it spoils the effect which is of something very light, delicate and effervescent. May you all like it and play it much better than its author.

# Here are the Stories *The Pictures Are On the Next Page*

## **Berdene Obermiller, Cello** *Crestline, Ohio*

Berdene Obermiller hails from Crestline, Ohio, where she appears regularly in the Crestline, High School band and orchestra, playing the trombone and cello respectively. No spare time for her.

In the National Cello Solo Competition last year, Miss Obermiller placed second. She is a senior at Crestline High School this year and has been a A student all four years. There is one fault (according to newspaper writers) with which Miss Obermiller is afflicted, and that is modesty. If it had not been for her director, Mr. Russell B. Smith, her picture may not have appeared on our pages this month. But thanks to him, meet our heroine on the center spread.

## **Cheyenne-Wells High School Band**

*Cheyenne-Wells, Colorado*

If you ask anyone in Cheyenne-Wells, Colorado, who is going to be the winner in Class C at the Colorado state contest this year, don't be one bit surprised when they tell you that Cheyenne-Wells High School Band will be the lucky winner.

Of course, decisions of the contest may change their opinion, but they base their prophecy on the Cheyenne-Wells victory at the State contest at Denver, last year, where they won first in Class C.

This band has only been organized since September, 1929, and their director, A. J. Rothmeier, says that he cannot help being proud of them because they have been doing such fine work.

## **Charles Mareah, String Bass** *Cleveland, Ohio*

The string bass is no doubt responsible for more of the gray hairs on the heads of band and orchestra directors than we suspect. Good string bass players are hard to find.

One of these good players can be found in the person of Charles Mareah, a former member of the John Adams High School Orchestra, Cleveland, Ohio. In the spring of last year Charles took first place in the City of Cleveland String Bass Solo Contest; and second in the String Bass Solo Contest in the National at Tulsa, Oklahoma.

Although Charles was reticent in telling us just what future plans and ambitions he has, we do hope that he will plan to pursue his musical career and keep his name in the limelight.

## **Ft. Myers School Band**

*Ft. Myers, Florida*

It must be rather nice to live way down south in Florida where the sun shines so brightly and the bands practice underneath the swaying palm trees.

Such is the luck the members of the Ft. Myers School Band of Ft. Myers, Florida, have. In the spring of last year the band had the honor of winning first prize in class B at Tampa, Florida. And, according to their director, Frank W. Sturchio, they intend to do it again this year with a larger and much better band.

At the present the band is being sponsored by a wealthy winter visitor at Ft. Myers who has purchased all of their instruments and has been donating a sum of money every month.

## **Taylorville High School Band**

*Taylorville, Illinois*

Beginning with a band of not more than twenty-two members about four years ago, Mr. Eugene K. Asbury, present band director and head of the Music Department of the Taylorville (Illinois) Township High School, can now boast of one hundred and forty boys and girls whom he has interested in the study of band and orchestral instruments. The band itself has grown so rapidly that it was necessary to divide the group into the first and second bands. The second band of forty or more members serves as a feeder for the main band which now has an enrollment of eighty. Although the study of music is elective on the part of the student, one-fourth of a credit is given for each year's work.

As for their winning in contests, they have advanced since their first attempt in 1929 from first in the sectional and seventh in the state contest to first in the sectional and third in the state this last year.

To have a good band or organization of any kind there is nothing as necessary as the spirit of cooperation. And this is certainly not lacking at Taylorville Township High School because not

only are the students and director enthusiastic in their work, but the school principal, school board and townspeople have backed them in all of their enterprises. The new uniforms they are wearing on the next page surely give evidence to the fact that their school and town is behind them in all of their undertakings for considerable time and money was spent in purchasing the new togger for the band this year.

## **Audubon School Orchestras**

*Audubon, Iowa*

Ten years of undefeated success in musical contests is the enviable achievement now held by the Audubon Public Schools. And it all began about eleven years ago when the Superintendents of the Schools of various Iowa towns, meeting as judges of a declamatory contest, decided to organize the Southwestern Iowa Music Association. From this small beginning has grown the present Iowa High School Music Association in whose activities five hundred schools and sixty-five thousand persons took part last year.

During these years Audubon has been a consistent winner. In the first contest, Audubon captured nine of the twelve first place cups offered. The orchestra has been particularly successful, having won first place in every regular sectional, district and state contest it has entered except one state contest in which it placed second. Last year it was awarded the national trophy as a reward for having been state champion in Class B schools for three successive years.

Inasmuch as the enrollment of the high school is but a little over two hundred and fifty, the minimum requirement for the Class B classification, this record is particularly remarkable. The personnel of the orchestra last year numbered thirty-eight and ranged from fifth grade through high school.

Their success is credited to a number of things: First, one out of every four children plays some instrument other than the piano well enough to take part in some musical grade or high school organization; second a desire on the part of both pupil and instructor to excel; third, the ability, careful and untiring efforts of Miss Amy Robertson, instructor of music, and Miss Tilda Schmidt, instructor of violin.

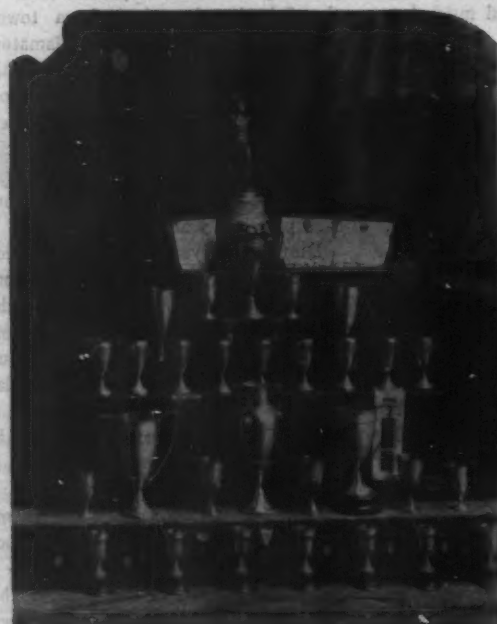




Berdene Obermiller, a senior at the Crestline (Ohio) High School, placed second in the National Cello Solo Contest last year; she now plays trombone in the school band.



As a member of John Adams High School Orchestra, Cleveland, Ohio, Charles Maresh won 1st place in the City String Bass Solo Contest and 2nd in the National last year.



(Above) The Audubon (Iowa) High School Orchestra, Class B State Champions for three consecutive years; they dropped to 2nd place only once in ten years. (Below) Audubon High School's String Ensemble and director, Tilda Schmidt.



Why shouldn't the Audubon Orchestra win? Meet their director Amy Robertson.

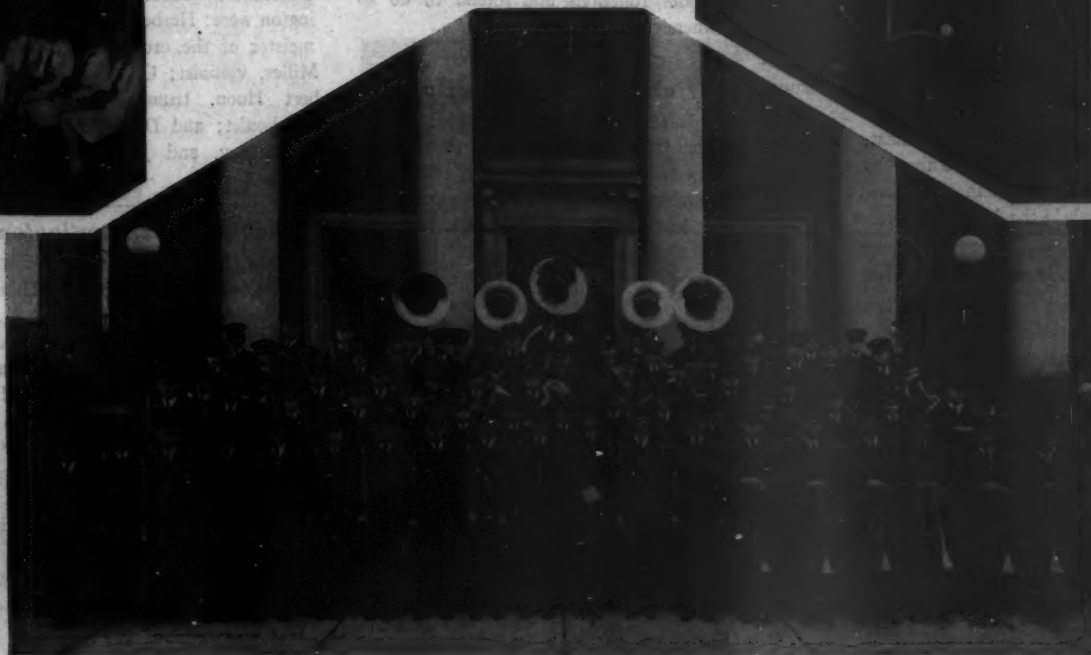
# We Are Today



(Above) Ft. Myers (Florida) School Band which won 1st place in Class B, 1931. Their director is Frank Sturchio.



Cheyenne County High School Band, Cheyenne Wells, Colorado, won 1st place in Class C at the Colorado State Contest, 1931. Dir. A. J. Rothmeier is in the background.



Organized a little over four years ago with twenty-two members the Taylorville High School Band, Taylorville, Illinois, has grown to a membership of eighty. In their three years competition in state contests they have advanced from seventh to third place. Above and to the right is their competent and much experienced director, Eugene K. Asbury.



Shouldn't the  
on Orches-  
n? Meet  
director,  
Robertson.

# « We See by the Papers »

## They Are Boosting Stillwater

We just can't keep Stillwater (Oklahoma) High School out of our columns. They have a good band, a fine orchestra, and plenty of talented instrumental



soloists who are not afraid of letting other schools know what they are doing in a musical way.

This month we will introduce to you (left) John Patterson, a wizard on the piccolo, who won third in the National Contest last spring; (center) Oscar Gibson with the spectacles, winner of first place in the State and eighth in the National on his clarinet; and (right) Lester Oaks, who has won first and second prizes since 1927 on his trumpet and cornet. This last year he placed first at the State Contest, Oklahoma University, Tulsa University and Winfield, Kansas, in addition to winning fourth in the National Contest.

## New Band Association Formed

Music teachers of the Panhandle and eastern New Mexico recently organized the Panhandle School Band and Orchestra Teachers' association.

Ellis B. Hall, instructor of band music at the Amarillo College of Music, is president of the association. Ralph Smith of Hereford is vice-president, and Oscar Wise, director of the Amarillo high school band, is secretary-treasurer.

## Des Moines Plugs for Contest

The band and orchestra of North High School, Des Moines, Iowa, are practicing diligently on the numbers they intend to play in the contest this spring.

The North High Symphony Orches-

tra, holders of the state championship, is playing two required numbers: "The Young Prince and Princess," by Rimsky-Korsakov, and "The Herod Overture" by Henry Hadley. The band will also play two required numbers, "Ruy Blas," by F. Mendelssohn-Bartholdy and "Ballet Egyptien" by Alexandre Luigini. Although the band and orchestra have nearly forty percent new members each, Mr. Jones, their director, believes that both organizations have good possibilities.

## Gallatin Has Dance Orchestra

Out in the great Northwest, Bozeman, Montana, to be exact, several musicians of the Gallatin High School have organized a five-piece jazz band. George Voldseth doubles on alto saxophone and clarinet; Donald Storey doubles on alto and tenor saxophone, Lawrence Happle plays the trombone. Virgil Skalitzsky plays drums, and Mr. Solberg, the organizer, manipulates the piano.

They have already played for several school functions and intend to do so whenever they are called.

## Harbaugh Has High Hopes

Jefferson High School Band, Lafayette, Indiana, not only has the reputation of being Indiana's best high school marching band, but it also has the honor of having Charles Harbaugh, a 1931 prize winner as a member of the band.



Charles is pictured here with his drum. He took first place in the "Hoosier" state contest and third in the National at Tulsa last spring.

Charles says he will not be proud of his record for 1932 unless he wins first place in all of the contests. (Expectations like that are worth having.)



*Happy New Year! Reporters and Friends. The news came rolling in, in spite of the holiday rush. And, by the way, can I rely on you all to keep those "news sending" resolutions you made until next June, anyway? That's fine. I knew you would.*  
Neta Ramberg.

## District Musicians Practice

The Huntington High School orchestra, Huntington, Indiana, was represented by eight of its musicians at the rehearsal of the all-district orchestra held at Fort Wayne the first week in December. Those representing Huntington were: Herbert Arlington, concertmaster of the orchestra; Anna Louise Miller, violinist; Carl Bailey and Delbert Hoon, trumpeters; Bill Close, trombonist; and Dick Guthrie, Donald McElhane, and John Spahr, percussionists.

## Santa Visits Huntington

Santa Claus didn't forget to visit the Huntington High School Band, Huntington, Indiana, this Christmas. A pair of anvils to be used by the band in securing novel effects with such numbers as "The Jolly Coppersmith," and the "Anvil Chorus," from the opera "Il Trovatore" were made and presented to the band by Earl Brenn, Howard Eckels, and Robert Rice. Robert has also devised a system for obtaining sparks from the anvils by means of high voltage electricity from spark coils. It is so arranged that at every stroke of the hammer a brilliant spark will leap between the anvil and the head of the hammer.

Huntington band members are not only musicians but well—shall we say—jacks of all trades.



### De LaSalle Gives Concert

The De LaSalle Institute Band, Chicago, will give its annual Christmas Concert on January 17. It will play such overtures as "William Tell," "Scheherazade," "Idyll," and "The Merry Wives of Windsor." A cornet solo, "Spanish Serenade," by Ervin Bravec, will vary the program.

### An Eye for the Future

To stimulate interest in band music at the various junior high schools in Chicago, the McKinley High School Band has recently given several concerts. At the Cregier school two overtures were rendered, "Urbana" and "Semiramide," and a march "E Pluribus Unum."

### Nothing Can Stunt Their Growth

In Forreston, Illinois, the Forreston School Orchestra is one of the most popular organizations in town, playing at both school and civic functions.

From a membership of ten boys and girls two years ago, they have advanced until there are now twenty-nine, first-class musicians.

Just now they are planning on placing high in

the sub-district orchestra contest which they intend to enter this spring.

Their director, Miss Beth Hower, has



had charge of them for three years. She also directs the Chadwick school orchestra of twenty new players at Chadwick, Illinois.



### Dinuba Symphony Orchestra Presents Concert

The Dinuba Symphony Orchestra, Dinuba, California, under the direction of Howard S. Monger, presented the first concert of its tenth season Sunday afternoon, December 6, in the auditorium of the Dinuba High School. The concert was free to the public.

In addition to the Dinuba group, fifteen members of the Fresno State College Symphony Orchestra and their Symphonic Brass Ensemble were featured. Vera Boyd was the soloist with Faye Hibbard as her accompanist.

The policy of free concerts, prevalent

throughout the East, has been adopted in order that all may avail themselves of the opportunity to hear the classical type of music presented.

Director Howard S. Monger not only leads the Dinuba Symphony Orchestra, but also has full charge of the instrumental sections of the Fresno State College music department.

As an added feature to the lighting of Christmas trees on a prominent Fresno boulevard, Mr. Monger with two other musicians composed a brass trio which flew over that part of the city playing Christmas carols.

### We Represent the East



Can you think of anything as much fun as playing and getting credit for it. No, neither can the White Plains High School Band, White Plains, New York.

The Band has now been made a regular school subject and the students are allowed a daily rehearsal as a part of their regular program. A one-half unit of credit is being given toward graduation.

Organized a little over ten years ago the band has given a successful annual

concert every year thereafter. The last concert which they presented was given in May. They also play at all school football and basketball games in addition to performing at all special holiday exercises and festivals.

Director of Music J. Dale Diehl is their instructor.

From time to time we have had inquiries as to why we have not published much eastern news. We publish all we get. Please send it in.



## Kerman, California, Union High School Band

While most school bands have the difficulty of getting new members the Kerman Union High School Band, Kerman, California, is confronted with a different problem.

This semester they have eighty members in the band and a nearly complete instrumentation. Heretofore, the band

has entered contests in Class C, but the school enrollment has grown so rapidly it is possible they will have to enter Class B in 1932. However, if this happens, they still believe that they will make just as good a showing as they have done in the past.

Last year they lost first place in the

state contest by a fraction of a point. The two years previous they won first in the State.

Major Earl Dillon, their director, certainly must be complimented for the good work he has done in organizing this band from only seventeen members in the fall of 1928 to its present enrollment.



### Meet the Polo High School Band

About thirty miles east of the Mississippi River in the northern part of Illinois is the little town of Polo. (Polo may be a game, but this time it isn't—it's a real town.)

We don't know how or where the town did get its name; what we are interested in is the musical activities.

The Polo High School Band is functioning as one of the best band organizations in the town and surrounding district. Each month they give a special concert charging only ten cents admission fee. These programs are working out splendidly and the total proceeds will be used to purchase new instruments and music.

Under the leadership of their director, Mr. T. A. Kiburz, the band is doing some faithful practicing recently before entering the contests this spring.

We hope the New Year brings them good luck in their first attempt in contests.

### Subscriptions Earn Credit

*Don Simpson, Reporter*

Every year the senior class of Dearborn High School, Dearborn, Mich., earn themselves a trip to Washington, D. C. To do this, each senior must earn a certain number of credits to finance his trip. These credits are obtained for selling various articles, among them, subscriptions to the *SCHOOL MUSICIAN* for which one hour's credit is given for each subscription.

This year the student sales list includes: candy bars, soap, stationery, jello, Christmas cards and seals, sponges, polishing cloths, to which others are added from time to time. It

is an acknowledged question to ask any senior that approaches you, "Well, what is the latest thing you are selling?" The answer—"Now that you ask, can you think of anything we *don't* sell?"

On this annual trip to Washington, the seniors visit Mt. Vernon, great men's tombs, famous places in history, shake hands with the president of the day, and then galump back to their waiting parents.

### Crawfordsville Steps Out

*Willis Sheets, Reporter*

The Crawfordsville High School Band, Crawfordsville, Indiana, gave one of the finest concerts of the season on Monday evening, December 21.

In addition to the regular numbers by the band, several of the boys gave instrumental solos. Albert Canine played "Barbarosa" by Barnhouse on his trusty tuba; Jack Cunningham played "Call of the Sea" by Smith on his big trombone; and Leslie Gilkey gave a cornet solo, "Oh, Willow Echoes" by Simon.

Early in the semester Santa Claus surprised the Senior Band (he came a little earlier than usual) with classy new uniforms. Of a dark blue whip cord material with gold trimmings, the coats are English cut, military fashion. Sam Browne belts in black complete the costume which has long pants for the boys and skirts for the girls. The drum major's outfit is, of course,

(Continued on page 32)

# They Play While Millions Listen (Cont. from Page 20)



School boys and girls, aged 7 to 12, listening to a Standard School Broadcast at Piedmont Avenue Grammar School, Oakland, California

orchestral instruments. These lectures bear directly on the concert given in the evening of the same day by the symphony orchestra.

This plan of utilizing the time during school hours for strictly educational purposes and at the same time tying it up definitely with the evening concert accomplishes two unique purposes. First, for the pupil it places double emphasis on the day's instruction and must doubly deepen the impression. Second, it brings the subject of music appreciation into the home, to parents who were

not blessed with similar opportunities when they went to school.

The morning lectures are arranged with the greatest consideration for their educational and cultural value. And while they are being broadcast primarily as a service to the schools of the Pacific Coast, they are, of course, available to all, and they have been made so interesting that an enormous audience of musical organizations, women's clubs and women in the home is taking advantage of them.

The year's course is divided into three

parts corresponding to the school terms, (1) September to Christmas; (2) New Year to Easter; (3) Easter to Midsummer. Each part constitutes a complete unit in itself and is further organized into three divisions: (1) History of Music; (2) Music Theory; (3) Music Characterization. Approximately 800 public schools are now using the Standard School Broadcast.

The lectures and concerts present that combination of entertainment and educational value which, from every

(Continued on page 31)











Del Staigers Frank Simon E. F. Goldman Walter Smith

## "KING QUALITY WINS GREATER SUCCESS"

More and more Soloists, Professional Musicians and Band Masters are realizing the superior qualities of "KING" instruments.

More and more they are turning to "KING'S" because "KING'S" are so perfect in tune, have such a wonderful tone with improved qualities unknown before.

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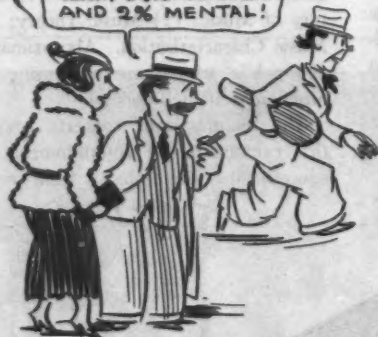
# CARTUNING IN-

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## Know Any Better?

Wally: "Why do you always scratch yourself?"

Harold: "'Cause I'm the only one who knows where I itch."

"What's all the loud talk in the dining room, sister?"

"Father and mother are swapping animals."

"Swapping animals?"

"Yep. She passed the buck to him and got his goat."

"Are you a doctor?" she asked the young man at the soda fountain.

"No, madam," he replied. "I'm a fizzican."

Goldstein, Senior—Abie, what for you go up der stairs two at a time?

Goldstein, Junior—To safe my shoes, fadder.

Goldstein, Senior—Dot's right, my son. But look oudt you don't split your pandts.

"Fill her up," said the absent-minded motorist to the waiter, as he parked himself in the restaurant with his sweetie.

An auto tourist was traveling through the great Northwest, when he met with a slight accident to his machine. In some way he had mislaid his monkey wrench, so he stopped at a nearby farmhouse, where the following conversation took place between himself and the Swede farmer:

"Have you got a monkey wrench here?"

"Naw; my 'brother he got a cattle rench over there; my cousin he got a sheep rench further down this road; but too darn cold here for a monkey rench."

Two spinsters were discussing men:

First—"Which would you desire the most in your husband—brains, wealth, or appearance?"

Second—"Appearance, and the sooner the better."

Bobby—Mamma, did you buy me from the stork?

Mamma—Yes, dear; why do you ask?

Bobby—I've often wondered why you didn't pay a few more dollars and pick out a boy without freckles.

## While Millions Listen

(Continued from page 29)

point of view, is so highly desirable. Students in the schools, and others who hear the morning broadcast, listen to the evening concert with very much more understanding and profit than would otherwise be the case. As a consequence of this happy combination, parents in increasing numbers will be attracted to the exceptional programs of fine music played by the Standard Symphony Orchestra. The result will be an extension of musical knowledge and appreciation and, by consequence, an increased cultural citizenry.

Widespread official endorsement of the Standard School Broadcast and Standard Symphony Hour, as a music study project, has been made by organized women's clubs throughout the Pacific Coast. Gratifying recognition of this character has been given by the California Federation of Women's Clubs, which organization has 52,000 members. This broadcast is the official music study program of the music sections of affiliated clubs. The California Federation of Music Clubs, with 5,000 members, has enthusiastically supported the broadcast almost from its inception.

In the Northwest, the Washington Parent-Teacher's Congress, with 40,000 members, and the Washington Federation of Music Clubs, with 2,100 members, have officially gone on record in favor of the use of the music appreciation program.

A feature of the school broadcast is the repetition of the same plan of study which is, however, progressively developed. Each group is designed with sufficient variety to sustain the interest of classes listening from term to term, but it is also written with a view to new students taking it on at the beginning of a series without material loss due to inability of hearing previous lectures. These lectures and music programs embrace a field of study that includes music history, theory and characterization.

Educational effort is most effective when the mind is most receptive, in the formative state, and this course of training originally was designed primarily for students emerging from infancy and on through the adolescent period. It now includes both elementary and advanced broadcasts, and is closely followed by many adults. It thus creates a closer bond between parents and children, and factors not a little in assisting families to make better and more enjoyable use of leisure hours in the home.

# Why Every School Musician Should Have the Best Possible Instrument

You know a thousand reasons why a school musician should have the very best instrument that scientific skill can produce—that money can buy. For a school musician is just learning what tone, pitch, in fact music itself, really are, and most of all he needs an instrument that will develop, not spoil, his true musical sense.

## Write a Letter Win a Valuable Prize

Can you write a letter of not more than 100 words, giving your original ideas why a school musician should have the very best possible instrument? The Martin Company is offering the following valuable prizes for the three best letters written on the subject:

**First prize**, the winner's choice of a gold Martin Troubadour Alto Saxophone, Trumpet, Cornet, Trombone or Pedler gold Professional Model Clarinet.

**Second prize**, for the second best letter, the winner's choice of a silver (with gold bell) Martin Alto Saxophone, Trumpet, Cornet, or Trombone, or a Pedler silver plated Professional Model Clarinet.

**Third prize**, for the third best letter, the winner's choice of an "Indiana" silver plated, gold bell, Alto Saxophone, Trumpet, Cornet, Trombone or Pedler "400" Model Clarinet.

Note: The Indiana Band Instrument Company and Harry Pedler and Company, Inc., are subsidiaries of the Martin Band Instrument Company.

## Extra Prizes for Bandmasters

In addition to the above prizes to be awarded the writers of the prize winning letters the Martin Company offers the following cash awards to Bandmasters of the winners of the three original instrument prizes.

**First award**, \$25 to the Bandmaster of the student who writes the first prize winning letter.

**Second award**, \$15 to the Bandmaster of the student who writes the second prize winning letter.

**Third award**, \$10 to the Bandmaster of the student who writes the third prize winning letter.

These awards are offered as reward for the cooperation of Bandmasters with the student writers of prize winning letters.

## RULES OF THE CONTEST

This contest is open to all boys and girls now attending grade or high schools; public, parochial, or private. Letters should be neatly written, on one side of paper, and limited to 100 words, and should be addressed and mailed to the "Contest Executive," Martin Band Instrument Company, Elkhart, Indiana. Contest closes midnight, March 31, 1932. In case of a tie both winners will receive prizes. The decisions of the judges will be final. Names of the judges (yet to be chosen) will be announced in the next issue of this magazine.

Before attempting to write your letter, it might be helpful to you to read "Temper and Tone," a folder published by the Martin Company. A copy of this folder will be mailed free, on request to the Martin Band Instrument Company.

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## 44 Portraits of the World's Best Known Musicians Each Month

Beginning with the February, 1932, Issue THE ETUDE MUSIC MAGAZINE will present THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES, an alphabetical serial collection of the likenesses of the world's best-known musicians of all time together with a biographical note on each. Nothing like this ever hitherto has been issued. Be Sure to See It.

## A Complete Easy Number for Small Orchestra

The generous assortment of music in the February issue includes an extremely simple orchestral arrangement of "Charm Waltz," a delightful easy piece by Walter Rolfe. The orchestration is by Rob Roy Peery. Complete parts are given for 1st Violin, 2nd Violin, 1st & 2nd B Flat Clarinets, E Flat Alto Sax., 1st & 2nd B Flat Trumpets, Trombone or 'Cello, Drums and Piano.

## We See by the Papers

(Continued from page 28)

a little more elaborate with white trousers, Napoleon leggings and an 18 inch shako made of white fur trimmed in gold and blue.

With new uniforms and their clever musicians, Crawfordsville intends to be good competition in the Indiana state contest.

## Crescendo Club Resolutions

Bob Read, Reporter

At Salem High School, Salem, Oregon, the most active musical organization, the Crescendo Club, has some big projects to put over this year. The club is composed of some of the finest musicians in the school and was organized chiefly to better music conditions and to stimulate an interest in things musical in Salem High.

The biggest "bill before the house" this year is the replacing of the nearly-demolished upright piano in the auditorium. The club intends to purchase a new grand piano.

At all of their meetings, very interesting programs are given, sometimes featuring visiting artists and lecturers. They also make it a point to take up the life, works, and history of some old master at each program.

## Columbus Musicians Skate

Janet Gillie, Reporter

The North High Band and Orchestra "Polar Bears" of Columbus, Ohio, are looking forward to the State Contests in a big way. Because of the much talked of depression, new uniforms look impossible, so transportation will take the center of the stage. (There are five high schools in Columbus and the Board of Education can not finance one school without financing all five.) The Band and Orchestra at North, in order to get up in the musical world, work during the school year to earn the money required.

We have a Skating Rink which is all the rage nowadays for parties and money making. Last year the Band and Orchestra gave a Skating Party which was, by no means, a failure. The proceeds sent both organizations to the State Contests. This year, as the first project to make money, we gave another. It, too, was quite a success. Of course, a good many got blistered heels but what was that when such a lovely evening could be spent skating. Candy,



which was donated by the Band and Orchestra mothers, was also sold.

We are planning a card party, a dance to be given in the school gym, and another skating party all of which, of course, benefits our fund. The events are all planned and taken charge of by representatives of both organizations.

These suggestions may be of some help to other Bands and Orchestras which need to earn money for State and National contests.

### News from Lawrence, Kansas

*Ralph Hawley, Reporter*

Recently the glee clubs, chorus classes, and a portion of the orchestra of the Lawrence Memorial High School, Lawrence, Kansas, gave a very successful presentation of the operetta, "Oh Doctor." The leading parts were: Doctor Drinkwater, played by Ralph Hawley; Honor, played by Eunice Hults; Philip, played by Dick Cook; Glory, played by Jane Allen; and Charles Doane in the role of Pancho.

### St. Maries Has Ambitions

*Dwano English, Reporter*

St. Maries High School, St. Maries, Idaho, can't complain of our late year, 1931. Our music departments purchased several new instruments for the band—the bassoon, French horn, alto-clarinets, bass viol and a sousaphone.

With these new instruments, an eager enthusiastic band, and a capable director, Mr. Windham, just watch us win first place at the district contest at Spokane, Washington.

### Big Program at Joliet High

Joliet High School, Joliet, Illinois, staged one of its most spectacular programs of the season last December 16, when they presented a massed band indoor concert. The program included numbers by the high, grade, municipal, and R. O. T. C. Military bands with a special demonstration of the dance by the Girls' Physical Education Classes.

### Director Berryman Celebrates

Sixty members of the Texas high school's boys band, Texarkana, Texas, were guests of Director Joe Berryman at a birthday party given by the band leader in honor of his daughter, Patricia Ann. Pat was ten days old Tuesday, December 5.

### Wilmington Band Gives Revue

Resplendent in their bright cheery and white uniforms, members of the

Wilmington High School band, Wilmington, Delaware, blossomed forth Saturday night, December 19, with some very snappy military music in their third semi-annual Revue.

Under the direction of Mr. Carl Elmer, the band was complimented highly on its splendid performance, the proceeds of which will be used to clear the debt on the cherry and white colored uniforms.

### B. & O. Mothers Sponsor Dance

The Band and Orchestra Mothers' association of Abraham Lincoln High School, Council Bluffs, Iowa, sponsored a band and orchestra dance last December 23rd. Added features, including solo tap dancing and ventriloquistic acts, helped to make the evening interesting and one long to be remembered.

The Association realized a total of twenty-two dollars from the event.

### Annual Concert at Waukegan

The orchestra of the Waukegan Township High School, Waukegan, Illinois, presented a colorful program at its annual concert, January 15.

Orchestra selections, instrumental solos, a piano duet and solos by the well known soprano singer, Theresa Cook Brown, made up most of the program.

The instrumentalists who performed were: Norma Pearson, clarinet; Jean Kendall, cello; Aaron Warfel, violin; Truman Wheelock, trombone, and the piano duet by Gladys Kastner and Barbara Rogers.

### Social Orchestra at Central

The Social Orchestra of North High School, Des Moines, Iowa, is one of the most popular groups in school because much of their time and service is devoted in playing at parties, socials, plays and social hours.

The band is under the direction of Sidney Sands and includes Andy Townsend, first saxophone; John Timmons, third saxophone; Ralph Zarnow, trumpet; Collier Bogle, trombone; Edwood Glenn, drum; Dale Crowell, bass; George Sheback, piano; Basil Howard, violin, and Ralph Ogilvie, banjo.

### Stockton High Helps Needy

In order to keep the grammar school cafeterias conducted by the Parent Teacher's Associations open during the Christmas vacation, the music departments of Stockton High School, Stockton, California, gave a benefit perform-

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ance on December 17. Over 100 children of the elementary schools receive their only hot meal a day in these cafeterias which are conducted free of charge.

Although we have not received a definite report on the amount donated, a generous sum was anticipated.

### Quartet Imparts Desires

Do you all remember the famous Glenville High School (Cleveland, Ohio) string quartet? Well, it seems that musical ability and coincidences united in forming this popular group. After winning first place in the National contest last spring, the members, Irvin Katzer, first violin; Irvin Fink, second violin; Rubin Deckelbaum, viola, and Sam Reiner, cello, decided to continue playing together. Since then they have played at various hotels, clubs and countless times over Cleveland radio stations.

At the present the quartet is studying with members of the famous Gordon String Quartet. They are practicing negro themes written by Daniel Gregory Mason, a famous modern classical composer.

When the boys graduate from Glenville they intend to "stick together," traveling around the world giving programs to pay their expenses.

### Coming Up Like a Storm

Harvey C. Retslaff, Reporter

Cooperstown, North Dakota, is just emerging from the shadow of two years of solid practice, without entering a contest, and is ready for the contests next year.

The band has an enrollment of only twenty-five members, but remember "A circle may be small, yet it may be as mathematically beautiful and perfect (in performance) as a larger one."—Disraeli.

The band played at a benefit show at the Strand theater in Cooperstown, November 25th. Ernest C. Meyers, former army band leader, has been the director for three years.

### Lake View Gives Concert

The musical organizations of Lake View High School, Chicago, put on their annual concert Friday evening, Decem-

## Only 28, But What a Band!

In the State contest held at Columbia, Missouri, early last spring, the Maplewood High School Band of Maplewood, Missouri, won second place. They also won first in the southeast district band contest held at Cape Girardeau.

The band is composed of only twenty-eight members, but beginning the new year an enrollment of thirty-five to forty members is anticipated. The in-

strumentation is also being improved by the addition of several new instruments: the oboe, bassoon, tympani, bass clarinet, clarinets and French horns.

Their director, E. L. VanMeter, who is now serving his fifth year as instrumental music supervisor in the Maplewood schools, is confident that his boys will make a better showing than ever in 1932.



ber 11. They played to a packed and enthusiastic audience.

The band under the direction of Captain Wals rendered several good numbers: "Raymond Overture," "Japanese Sunset," a comic number on "Pop Goes the Weasel," "Blaze Away March," and closed with "The Stars and Stripes Forever." Stacy Keach, drum major, led the last number, performing some remarkable twirling which sent the audience into roars of applause.

These concerts are given annually to replenish the music fund and replace both music and instruments which wear out with use.

### Delta High Band Gets Busy

According to Margaret Kepler, our reporter from Delta, Colorado, the Delta High School Band is industriously practicing their numbers for the contest next spring. In 1930 both the orchestra and band under the direction of Ivan E. Miller won first in Class A at the Grand Junction, Colorado contest. The band also won first in Class B in 1929.

### Harding High Has Operetta

An Irish operetta, "The Lass of Limerick Town," was presented recently by the combined glee clubs of Warren Harding High School, Bridgeport, Connecticut. The program proved to be such a great success it was necessary to give another performance the following night.

While the scenes were shifted the orchestra played an overture. A string quartet composed of Harold Gladstein, Joseph Dugas, Philip Spalla and Steve Bonczek accompanied the lyrics of the operetta.

## 1932 National Band Contest Deferred

(Continued from page 11)

ment, an exclusive band building on the campus but detached from all other university activities and so generously thrown open unreservedly by Mr. Harding to the unrestricted use of the Clinic, is in itself a major consideration.

School Bandmasters are grateful for all these things. It was a natural sequence that the same place should be unanimously designated for the next annual meeting of the National School Band Association with the Clinic in connection. This next Clinic will take place at approximately the same time of the year in 1933.

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- No. 2. **Alice in Wonderland** Cecil Forsyth  
Six Miniatures for Orchestra.  
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# « Studenten-Stimmen »

## **Did Giddings Go Over?**

Our old friend, T. P. Giddings' "Catechism for S. B. & O. Musicians" seems to me to be of too great value to be used as a great article in a great little Musical Magazine. It should be in the hands of every music teacher, who teaches instrumental music in our schools, in some permanent form, the finer the better. There is not a thing in the article which I do not fully agree with and I cannot think of anything that I should wish to add to it.

Will my boys like it? Will they read it? It will help me to get more of the boys' and girls' attention to anything I do at the rehearsal or lessons. Not that I do not do a great deal of demonstrating, but I will have to do some fancy demonstrating, I am sure, to satisfy for some time. For once I am glad to have some 25 years' experience behind me.

I have always had a great respect for Mr. Giddings and I feel sorry that I have not had the opportunity to know him better personally, but I hope to have that opportunity some day.

My boys like your magazine very much indeed, and if the times were not so bad here a large number would be subscribing to it (quite a few will by the first of the year). Yours for continued success, S. Kooyman, *Musical Director of City Schools, Clarksdale, Mississippi.*

## **The "Army" Drum Corps**

So they have been paging me, eh? Thanks for the compliment. As you all know, I'm a bashful character at heart and I approach the task of contributing with tongue in cheek and embouchure all set and ready. Some wise guy asks about tom-tom drumming. Heck—that's easy for Mike. In my research about drumming I ran across some old parchment writings in the Field Museum and Smithsonian Institute that led me to the proper source. I even followed the lead to Africa to track down a race of peoples that were regal rhythmists. Kings of Rhythm in the jungle fastness. Yeah—I met them, learned their tricks and went them several better. They appointed me director of post graduate rhythm activities and gave me the chair. (Well, it was really a stool.)

By cross breeding they had developed

a race of drummers that had six arms. These folks had actually anticipated the need for extra arms as really required for the modern trap-drummer. One man played three drums at once. Four men gave them the volume of our twelve, and so on, etc., etc. You can readily see what the multiplication table can do for a drum section. No need to tell you.

Why, just one of their drummers could handle xylophone, kettle drums, snare drum and bass drum of our bands, and toss in a few extra cymbals for fun. Just imagine one of these Sixo-Africos with a twirling baton? I said just imagine. Why, it is beyond the imagination of the average student. Too bad they didn't have pianos.

With four Sixo-Africos I had a drum corps. I had to build 24 valve cornets and trumpets so that I would not be wasting the fingering talent. We didn't use music. What would have been the use? No one could write music that would fit the talent I had. That's what broke up the Sixo-Africo band. We didn't have any arguments about uniforms at all. Though we did have the usual rivalry between instrumentalists. That is something no one can get away from. I eventually had to give it up for I longed so much for the sound of a clarinet section out of tune that I had to go back to civilization.—*Machine Gun Michael, Chicago.*

## **True Value of Contests**

Last November a son of this, the Cornhusker state, expressed an idea for holding the national contests in several parts and finally via radio with the only apparent aim of deciding on the best orchestra or band in the nation.

For picking the best band or orchestra, if that were the sole purpose of contests, it could be planned that the judges flit from place to place taking notes on the various groups which they would compare for their decision. However, to my way of thinking, the value of a music contest doesn't lie in the singling out of a winner.

I noted the improvement made by both the Lincoln and Hammond orchestras between the first national contest in 1929 and the subsequent year when they met again. Lincoln's orchestra had grown from 77 to 96 pieces, two harps had been acquired, every section was

complete in instrumentation. Hammond had made similar changes. Both were using original editions whereas arrangements had been used in 1929. The appearance was more pleasing; individuals played better. Higher final scores were justified.

These changes were affected not in an effort to prink for the contest. They were lasting changes. Participation in the first contest showed the members and directors of these two orchestras that a lot of advancing would be necessary for success the following year, but nevertheless, the changes have been permanent.

No band or orchestra that stays away from all contests involving participation of groups of its own calibre can gain by being called "champions." All value lost, the honor would be blank.

—*Charles Ledwith, Lincoln, Nebraska.*

## **Oh, Hats Please Fit Us!**

Your magazine is surely worth a small fortune to any school musician. Every word in it, from the "big heads" to the advertisements, is educational.

I think that anyone can get at least a small amount of information from an article, even though it is about an instrument of which he has only a vague general knowledge.

Take, for instance, the article on the new "contra-bass clarinet" (I beg your pardon—as Mr. Webster points out it is decidedly wrongly named and should be called "bass"). This article, although it applies more to reed players than others, is about a new instrument to add to the quality of our bands. The band belongs to the brass as well as to the woodwinds; therefore we should all profit by an article of this type.

An extra fine feature of your magazine is the series of trumpet lessons by W. W. Wagner. His pages are worth very much, especially to the beginner (it can also be found that "old-timers" can profit by it).

Ed Chenette takes care of things in a big way. Every word is under his control and has the power to convince.

Let us have more articles by W. W. Wagner, Ed Chenette, Mel Webster, Neta Ramberg, L. R. Hammond, and "last but not lesser" our good friend, Machine Gun Michael. *Harvey C. Retzlaf, Cooperstown, N. Dak.*

## Did Anyone Ever Tell You that—?

By Scotty

Up until the year 1670 a horn was blown to call together the Corporation at the Order of the Mayor. The minutes of the town proceedings were constantly headed "At a Common Horn Blowing." A horn belonging to the Corporation of Canterbury was used for calling meetings of the Corporation from 1376 until the year 1835.

A body of hired applause makers, known as the *Claque* was at one time employed in French theatres. There are times when our school band concerts could use *claqueurs*.

A prominent historian, A. J. Hipkins, has this to say regarding the subject: "To sound the *Lituus* and the *Buccina* is to awaken the echoes of the ancient past; but whether blown by Roman, Greek or Egyptian, we may be sure the harmonic division of the column of air into vibrating sections knows no change, and was the same then as now.

Did you hear the joke about a Scotchman? Oh, I guess you have so there's no use of me telling you.

Frederick Stock, a composer and conductor of the Chicago Symphony Orchestra, is the son of a band master in the German Army. Mr. Stock is one of the very few musical directors who understands the rudiments of drumming. The late Frederick Neal Iness knew every drum rudiment. His favorite rudimental drum beat was the Pariddle.

Note to Musical Directors: Too much Janissary music will spoil the good effects you are trying to put over with your band or orchestra.

If Ashton Stevens and O. O. McIntyre quit writing for the Chicago Herald-Examiner, I know one subscription they are going to lose. The best article O. O. McIntyre has ever written, as far as I am concerned, is the one that appeared in the *Cosmopolitan Magazine* about his "Grandmother." I wonder if Stevens ever listens to the drums, or is his whole mind wrapped up in his banjo?



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Write now and find out about the beautiful Pedler Silver "400" clarinet. Find out how you can get it with this additional refinement FREE. Because of its wonderful value, you will want to know about the "400" anyway; act now, to be sure you get in on this additional offer.

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# I am Under 40

*—and "it so happens  
that I don't Smoke"*

## But I am a Fiend for Subs

Now that our tummies are full and the new year is here, resolutions are in order. We know one of the resolutions that many, many of our Subscription Agents made, and they must have made it before the start of the new year. And that was for bigger and better lists of subs.

We're simply smothering in new subs. Here are some of those who did it.

The Hoosier state heads the list this time. (You should know which state that is, for we told you last November.) Our "brandy new" Agent from Hobart, Jim Witty, has done marvelous work in bringing home the bacon, I mean subs, in such a short time.

Willis Sheets of Crawfordsville and John Wiltermood have both sent in quite a tidy list of subs to begin the new year right.

Here's a nice healthy order of subscriptions from Donald Richardson, Canadian, Texas. Muchas gracias.

Did you ever know that some people in Nebraska used rocks for tables? And on these tables Helen A. Wopata of Table Rock writes out everybody's subscription?

The East beat the West in subs this month. Yes, sir, by one great, big sub. (Gentle reader, East means east of the Mississippi River, and West means west of it.)

If it wasn't for Elizabeth Morozowski of Westbury, New York; Robert Dalton of Burlington, Vermont; Florence Moses of Utica, New York; and Joyce H. Felts of Logan, West Virginia, the West would have galloped off with the rubber doughnuts.



*My Name Is Mariann Pfueger  
Send Me Your Subs*

Out West some of our stars are Donald Starks of Boise, Idaho; Pascal W. Davis of McPherson, Kansas; LeRoy Thompson of Grand Junction, Colorado; 'way up there in Oregon we have Robert B. Read of Salem, and a few states away we have Dwane H. English of St. Maries, Idaho.

When it rains, it pours. Such is the case with subs from Ohio. Billy Burns sent in two orders during the month of December, but Donald Tingle of Modesto, California, beat him by one. He sent in three lists.

More from Ohio. Edward Davison of Cleveland, Edna Edmiston of Smithville, and Lee D. Stern of Cleveland Heights have all helped to keep the big sub ball rolling.

Sending in subs from Hudson, Wisconsin? Ruth loves it. You know, Ruth Lovett of Hudson.

Then in Monticello, Wisconsin. (No, this is not Jefferson's home.) John S. Richards has had most of his pupils subscribe to that never-to-be-forgotten SCHOOL MUSICIAN.

The latest scandal at Lanark, Illinois, from Beth D. Hower, is that an overgrown list of subs is on its way to accompany the other list she sent in.

Here are some more new Agents who have sent in their initial orders, Clifford Goff, Ashland, Kentucky; John Gottschalk, Shepherd, Michigan; Jerry Mulroney, Berlin, New Hampshire, and Wiley Brackett, Abingdon, Illinois.



# Who's Who



## Cathryn Fildes

**D**OES environment play a big part in your life? Certainly it does—in everyone's life.

Nothing more true can be said about Cathryn Fildes, of Olney, Illinois, who won first prize in both State and National Saxophone solo contests in 1931.

Cathryn is the youngest member of a family of five, all of whom are saxophone players.

During her junior year at high school Miss Fildes won the district and state contests after which she went to the National contest at Flint, Michigan.

Profiting by the valuable experience she had at Flint, Miss Fildes was interested in trying her luck again for the 1931 National Contest.

Selecting the piece, "Estilian Caprice," by Gene Paul, she practiced on it all winter until the time for the spring contest. Her patience in practicing was fully rewarded for she now holds first place in both the State and National Contests.

Much of her success she credits to the early advice of her father on playing whole notes for one entire summer. She also participated in the bands, orchestras, quartettes, and other musical organizations throughout her school days.

"But," says Cathryn, as do all good musicians, "there is still room for improvement. I hope to advance more and more so that I may rightfully make music my career."

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## A Tragedy in F# Major

(Continued from page 18)

polka with band accompaniment. Now it so happened that our young man had played the solo which was selected for him many times, so when his turn arrived he sailed through it like a veteran.

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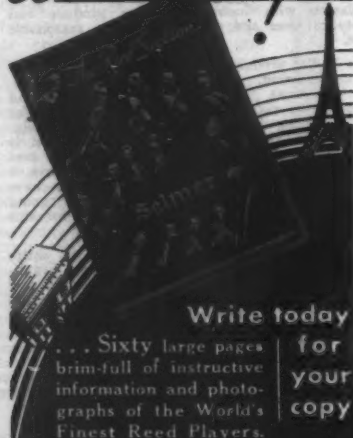
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His rival, evidently played his solo for the first time, stumbled a little on a cadenza and our hero felt sure that the contest was just as good as won.

The band was dismissed, but the two contestants were asked to stay. Our hero was taken into the bandmaster's private room and told that so far he had won the contest, but before a final decision could be reached there was just one more thing for him to do and that was to play the scale of F# major. Our hero started to sweat, he turned cold and alternately hot again . . . he could not play this scale and finally had to confess as much.

A few minutes later, our hero's rival played this scale and got the job.

The bandmaster explained that the reason for his final test and decision was to be sure that the man he selected had studied his instrument seriously so that in an emergency he would not let the band down. You may rest assured that our hero got out his old instruction books and did some serious studying so that when the new semester arrived he again competed and won the job. To prove that this is a true story permit me to say that this happened many years ago and the writer was the young man who could not play F# major.

Do you dislike stories with a moral? I have told this one at the risk of incurring your disfavor. But its lesson is very important. Scales, technical exercise, the lessons given to you by your teacher, may be more or less uninteresting but if you do not learn them well, there will come a day when you will regret exceedingly your lack of application. The sages and great men have told us such things as, "genius is 90% sweat," or "genius is the capacity for taking infinite pains." If you ever lost a job that was very important to you like I did because I had been careless in my study, then you would agree that "taking infinite pains" is well worth while.

The writer does not want you to class him with the father who was spanking his son and who said, "Some day son, you will understand why I am doing this." You do not need to wait for that "someday" but you can understand now that the little things are important. If you intend to play cornet, play it well or not at all.

### Now We Know!

To croon—To make a continuous hollow sound, as cattle in pain; to bellow.—Webster's Dictionary.

## A Banner Year at Mooseheart

(Continued from page 19)

in Atlantic City the band played daily concerts on Young's Million Dollar Pier, the Steel Pier and in the mammoth Convention Hall. It was in this hall that they played for the reception of Senator James J. Davis, of Pennsylvania, and it was also at this time that Charles G. Curtis, Vice-President of the United States said over the Columbia Broadcasting System "Mooseheart has a real band and one of which to be justly proud."

It may be interesting to follow the career of a band boy at Mooseheart, from the time he first applies for an instrument until he graduates. Any student wishing to take up a band instrument makes his wishes known to either the Director or the assistant Bandmaster. He is then given a Saxette, which is little more than a tin fife with six holes. These instruments can be supplied cheaply and are merely used as a means for determining aptitude along musical lines.

The child studies this instrument for four weeks or sometimes less. By that time he knows the names and values of notes and having been taught in classes, he has a conception of ensemble playing. Out of an average class of twelve possibly only six receive instruments. These are thought to have normal or above normal aptitudes so far as music is concerned.

As much as possible the student is given his own choice of an instrument. After being assigned an instrument he is put into the beginners' band. As soon as the director of this band recommends him for promotion he enters the Junior Band, which at present comprises 75 pieces. From here certain definite rules and regulations govern his promotion to the Concert Band and the privilege of remaining there.

Each band member has the opportunity of receiving a beautiful band letter after a certain number of years' service. Among the requirements for a letter are such things as certain efficiency in play-

ing, sight reading, fifteen solo or ensemble appearances, excellent personal appearance, etc.

All band work is conducted outside of school time or during the school library periods of the students. These library periods are rather scarce, due to the necessity of students going to Vocational Classes for a half day. This, in reality, gives all students only one-half day in academic subjects. Band is an activity which must be carried on outside of school hours. Rehearsals are therefore held every Monday and Thursday evenings from 7:30 to 8:45 o'clock. The most unfortunate part of the system is that there is very little time for individual practice.

Due to our method of living in halls, practice must necessarily be restricted. All practice must be done between the hours of 4 and 6, and since this is a recreation period for all students, it takes quite a bit of backbone not to use it as such, especially when certain things are assigned for every other hour of the day. In a recent survey it was discovered that the average daily individual practice was from 20 to 25 minutes. This is somewhat counteracted by the fact that every student receives 20 minutes of private instruction once a week. With an organized program it is surprising what can be accomplished during a twenty minute lesson.

Within the past two years all the band boys who have graduated are following music to a more or less extent and fifty percent of them are following it as a profession.

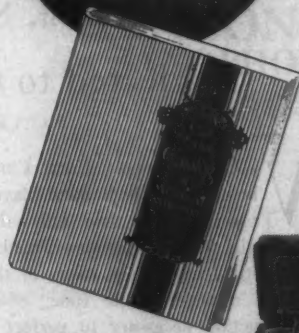
An attempt is made to give the band boys a musical education of such nature that they may become better men and citizens. The extremely talented are placed in fine music schools or colleges. While none of the students have funds necessary to go through these institutions, they are prepared so that they may have the opportunity of procuring scholarships. During the past two years five Mooseheart graduates have secured scholarships in the finest music schools in the country. And so while they lack funds to pay for a college education, they find that where there is a will there is a way.

### Words of the Wise

Enclosed find money order for sixty cents in payment of my subscription for another year of THE SCHOOL MUSICIAN. I cannot get along without it.—Herbert O. Pepper, West Middletown, Ohio.

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# We Are Making America Musical

This Month  
**James C. Harper**

Lenoir, North Carolina

Is Elected to Our Hall of Fame

PICTURE ON PAGE 2

**W**HEN the Lenoir, North Carolina, High School Band played together with two university bands at the Virginia-Carolina Thanksgiving football game, how many of the spectators considered the time, effort and instruction necessary to perfect a high school band to such a degree of excellence?

The man behind the scenes is none other than James C. Harper, member of the Board of Directors of the National School Band and Orchestra Association and principal and band director of Lenoir High School, Lenoir, North Carolina.

Lenoir High School Band has entered every school band contest held in North Carolina when it was eligible to do so, and has a goodly number of cups and plaques to show for its work. While the Lenoir High School is a Class B school, the band has requested permission to play in Class A for the past three state contests.

In 1931 they tied with Charlotte, North Carolina, for first place in Class A defeating several very large and capable bands from all parts of the state.

Band rehearsals are held at night in addition to individual and section practice which goes on regularly during school hours. As Mr. Harper is also the principal it is natural that he cannot give all of his time to the bands. There are two assistants, former students of the school and members of the band, who help to instruct both the Junior and Senior organizations.

From a bank clerk to his present position as principal of a high school and band director in nine short years is quite a jump but James C. Harper made the grade.

Until graduation in 1915 Mr. Harper was a member of the Davidson College band and orchestra. He received his Master of Arts at the University of North Carolina a year later. While attending this university he became a prominent member of the orchestra and glee club.

Upon graduation in 1916 he entered the banking business which was to be interrupted by a call to the First Officers' Training Camp at Fort Oglethorpe, Georgia. Two years later he had been promoted from the role of second lieutenant to captain. In July, 1918, he was transferred to organize and command the S. A. T. C. unit at South Carolina A. & M. College, Orangeburg, S. C. In October of that year he was again transferred to command the S. A. T. C. unit at Washington & Lee University, Lexington, Virginia. After his discharge from the army in 1919 Mr. Harper again took up his pursuit of the banking business in New York, playing with amateur orchestras in his spare time. Always seeking for better opportunities, Mr. Harper accepted a position in Winston-Salem, N. C., where he did banking by day and orchestra playing by night. One thing led to another and in 1924 he was appointed director of the Lenoir, North Carolina, high school band, which position he filled in the time he could spare from his other work at a furniture factory.

Then in September, 1928, the big opportunity came and James C. Harper was elected principal of Lenoir High School in addition to his being band director. Of course, he gave up the other position, and since that time has held his new posts most satisfactorily.

## Pearls of Wisdom

(Continued from page 21)

pen in all honesty, the coach, at that time, not knowing that he would be called later to act as judge where that band was entered. He could refuse of course, but who refuses honor and money? And again, not that the coach-judge would be dishonest in his opinion for any reason; but if the band played as he had coached it to play his ultimate decision could not possibly be adverse. This matter, I presume, will receive attention at future meetings. I attended a concert once where the director played three big numbers, all of which were on the selected list. He passed around to a dozen of us dumb band leaders slips asking that we suggest which number he performed the best, and also to please stipulate WHY this was so. He was a better man than we were anyway and possibly was not influenced by our suggestions, and the worst of it was he never offered to pay me for my bright and scintillating injections of supreme wisdom. I have coached some bands at so much per coach, and shall continue to do so until such time as our body in control forbids it. For the exchange of ideas thus brought out MUST be good for the children in the band; and being GOOD for them is what our entire work is intended. Playing under other directors is very fine training for the children; and this fine training is the Alpha and Omega of our desires.

\* \* \*

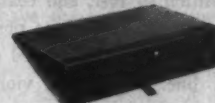
Bohmur Krill, who has played many concerts this last fall at various schools and colleges, has shown us what wonderful effects can be gotten with thirty well-chosen instruments directed by a Master Musician. His programs have been high class, yet presented in such an interesting and artistic manner as to be highly entertaining and instructive to our schools. We owe a debt of sincere thanks to Mr. Krill and his fine band for bringing to us these exceptional programs which have so stimulated music in our schools. We sincerely hope this band and its artistic conductor will again be with us this year. We will never have enough of this fine music.

\* \* \*

Once more: May the New Year bring forth closer harmony, both in music and association.



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## The Noises Fiddle Players Make

(Continued from page 17)

through its position of rest, and ceases when the string finally regains its position of rest—until it is again pushed or pulled out of line. With the violin family the bow pulls the string out of line, or pushes it out; when it has been moved as far as the string tension and the bow pressure determine, the string's elasticity forces it back in spite of the pressure of the bow. The elasticity of the bow-hair allows it to move sufficiently so that it interferes but slightly with the string motion, the hair really vibrates with the string. When the string moves as far as it can against the bow-motion the hair carries it back again as far as it was the first time. So, instead of the tone gradually dying away it continues as long as the bow moves at whatever intensity the player wishes within the limit of the instrument, of course.

But in any case, the motion of the string is of the same sort as observed in the rope. In the musical instrument string the movement is so rapid that it is impossible to follow it, then the string is always comparatively small and its arc of motion is likewise restricted because of the tension on the string, which also makes it impossible for the eye to follow the details of the motion. About all the eye can discern is that the string is moving. What was said in a previous instalment about the relation of pitch and frequency to the limitation of the ear to sense pitch below a certain limit, and the curiously near parallel of the eye to the ear in its response to sensation will make this clearer, if it is necessary to do that. At somewhere around sixteen frequencies per second the average ear ceases to hear a smooth tone and becomes conscious of each vibration as a separate event, likewise at somewhere around sixteen objects per second the eye ceases to see each object as a unit and sees a moving picture which changes as the objects themselves change. If the pictures or objects are presented at less than sixteen or thereabouts a second each one is seen, but when they are faster than that they begin to cause a continuous sensation. It is obvious that when a string vibrates fast enough to cause tone it is moving too fast for the eye to sense each detail of its motion. The only way we can perceive these details is to use

a string that is large enough to see plainly and then vibrate it so slowly that it cannot produce tone, then the eye can follow its movement. And that is what we do when we use the rope as explained previously.

JUST as with the rope, if we make the instrument string longer and do not change it any other way, it moves more slowly, its frequency is less, and it produces a tone of lower pitch. That is the reason that bass strings are longer than strings to produce treble tones. If we make the string heavier without changing it in any other way, it moves slower and gives a lower tone. That is why the G string on a violin is wrapped while the E string is not. It is impossible, or at least highly impractical, to make the G string longer than the E string; it is also impossible to have its tension much less than that of the E string—if it were so planned the technical balance of the instrument would be sadly impaired, that is, the player would have to use different left-hand technic for the G string than for the E string. Likewise the sound-board would require very careful treatment to allow for this difference of tension or the tone from one string would be so different from the other that the effect would be of two almost unrelated instruments. So the obvious thing to do is to slow up the G string without changing its tension very much and its length not at all; and this is done by making the G string carry an extra load of copper or silver wire. This is the reason, of course, for all wound strings on musical instruments. Tightening the rope, or increasing the tension on it, corresponds exactly to turning the tuning peg and "tuning up" an instrument. This puts more tension on the string, makes it move faster, and so raises its pitch.

We have so far explained with the rope every characteristic of string vibration except the one that accounts for tone-color or timbre. Just as the introduction of that characteristic into this series required a slightly more complicated explanation, so will it do here. But we can manage it, by returning to the rope. Hold the rope tightly with considerable tension on it. Strike it quickly with a ruler or something similar near the end you hold and a pulse





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of motion will run quickly along the rope between its two ends, making several trips before it dies out. Now strike the rope rapidly several dozen times, and notice how the pulses started soon have the rope vibrating in several sections. As the speed of the blows varies so does the number of sections in which the string vibrates. A little experimenting with the speed of the blows on the rope and varying tension on the rope will show that the sections possible to the rope in which to vibrate are two, three, four, five, etc., always in whole numbers. These sections could continue up to thirty or more if the rope were suitable and the control over it adequate. But it would be impossible to make the rope vibrate in sections that are not the same size, that is if there are three sections they are all equal in length, two of them could not be the same and the third one a half or a third as large. Now if some experimenting is done with the effect of changing the length of a string it will be found that making a string half as long makes it move twice as fast or an octave higher in pitch, making it one-third as long makes it move three times as fast or an octave and a fifth higher in pitch, making it a fourth as long makes it move four times as fast or two octaves higher in pitch, and so on. A convenient way to prove this is with a violin. Put the finger on the string at its exact middle and its pitch is an octave higher than for the open string, do likewise at one-third the distance from the bridge to the nut and the pitch is an octave and a fifth higher, and so on.

THE significant things to notice about this experiment are, first: that if anything is done to make a string vibrate in parts, these parts are always aliquot parts of the string length; second: that an impulse along the string that makes it try to move faster than the frequency natural to its total length will make it vibrate in parts; and third: that the frequency of these parts as they appear in order, and in relation to the frequency of the whole string, is twice as fast, three times as fast, four times as fast, and so on. If you will remember, this frequency proportion is the same as that found in the overtone or partial frequencies that account for tone color. And it is the capacity of the string to vibrate in sections that makes it possible for the string to produce harmonic overtones and so have distinctive tone-color.



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One more experiment and we are through with the rope, for a time at least. Hold it tightly with considerable tension on it, and have someone start it vibrating from side to side by plucking it at the center. While it is thus vibrating strike it rapidly near the end you hold, as you did to make it vibrate in sections. If the timing is right it will assume a more complicated pattern that is the sum of its whole string and sectional vibrations. If you were able to exercise the right sort of control it would be possible to force the rope to vibrate in a pattern that was the sum of its whole string vibration and its sectional vibrations from two sections up to twenty or more. It would be impossible to do this with the rope, but many musical instrument strings do this naturally. We cannot see them do it, but an analysis of their tone and our experiment with the rope tells us that the strings are doing just this. The query naturally arises as to where the impulse comes from that makes the string vibrate in sections while the hammer, finger, pick, or bow is making the string vibrate from end to end. At least I hope such a query arises, it is apt to if the interest felt equals that to which the subject is entitled—when adequately presented. There is some difference of opinion as to the reason for these sectional string vibrations, and consequently there are several theories to explain this phenomenon. We will only mention here the one that seems to the writer to be correct, from his own experimental work with vibrating strings.

Any musical instrument string is able to vibrate longitudinally as well as transversely. This lengthwise vibration is a pulse that runs lengthwise through the string, being reflected from one end to the other and back again. This lengthwise pulse is molecular vibration, a sort of tremor caused by the minute particles or molecules of which the string is composed changing their distance from each other rhythmically. The speed of this pulse is extremely rapid, it is determined by the tension of molecular attraction and this is very strong as can be easily determined by trying to pull a string in two. This longitudinal pulse can be made to sound by itself by bowing a string in the direction of its length. It is impossible to strike, pluck, or bow a string without at the same time causing a lengthwise pulse to run through it. And this pulse is the factor that causes the string to

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vibrate in all the sections possible to it  
without interfering with its transverse  
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prove this that it is not necessary to  
mention here. One way is to use mate-  
rial for the string that will not have a  
longitudinal vibration. Such a string  
gives only its fundamental or first par-  
tial, it has no harmonics.

*There are two sides to every question.  
Your side and—the wrong side.*

# Those Temperamental French Horns

(Continued from page 15)

players who are capable of playing their  
parts in the first band. I find that it in  
no way creates a stumbling block to the  
ambitious students who later on wish to  
do orchestral work. I have seen players  
change from alto to F horn or Bb horn and do it  
in such a short time that it seemed al-  
most unbelievable to me. Before I used  
this system I have seen players struggle  
for a long time with transpositions and  
then not be absolutely sure they were  
right. If for no other reason than the  
fact that the fingering system builds  
confidence, makes it, to my mind, much  
the superior method.

The tone of the French horn is most  
pleasing when the fortissimos are not  
overdone, consequently I am much in  
favor of a large section. Eight in a  
band of 70 players is about right. In  
smaller sections it is advisable to have  
a quartet plus an extra first hornist to  
alternate on the high parts because the  
high parts even on the Bb horn are fa-  
tiguating to the lips. A good horn sec-  
tion adds a resonant quality to the  
band's tone which cannot be duplicated  
by any other instruments. Henry Fil-  
more has written a corking good march  
called "The Klaxon" which shows off  
the horns to good advantage and is a  
lot of fun to play as well as being a  
good encore number. While the tone of  
the horn is best when not forced I find  
it best to insist that beginners play with  
a full free tone. I am firmly convinced  
that pianissimos which have good reso-

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pant quality can never be gotten on any brass instrument until the player has first learned to get a rich full tone on it. A blasting, blaring sound (tone is always pleasing) is not meant, just a full free tone is all that is desired. There should be the sensation of filling the horn with the breath and tone. The method of lip vibration as taught by the best teachers is the same as the modern method used in playing cornet, that is, the lips are compressed together rather than stretched. Usually beginners will learn quickly the correct method of playing by attacking the tones with the tongue right at the lips. The tongue should not be thrust through the lips. Later, the tongue can be quickly trained to work back of the teeth, if desired, by learning to double or triple tongue on a row of notes on the same tone, from this to single tonguing back of the teeth is easy. Some good arranger should get out a few books of easy horn solos with piano accompaniment, with a solo part for Eb horn and one for F horn to the same pieces. There is a great scarcity of such material at present. If the advanced players wish to tackle work which will give them a real test let them try some good wood wind quintette (flute, oboe, clarinet, horn and bassoon) music. This type of music is very exacting. Horn sections will get great pleasure from their parts if they have learned to listen to harmonies and to play their parts as essential tones of chords rather than as melodic lines. It requires people with well educated ears to play the horn well. In fact ear training should be the basis of all musical training. We learn to appreciate rhythm first, melodies next and we are indeed on the road to real music appreciation and musicianship when we have learned to love and appreciate beautiful harmonies. In conclusion let me repeat that my remarks about the French horn have been made with our school bands solely in mind. One of the great objectives of school band work should be that of opening the door for young people to a lifetime appreciation of good music. This can best be done by actually playing good music in an organization capable of doing justice to the grade of music attempted. Any short cut which will enable a student to learn his chosen instrument efficiently in less time than usual is desirable. An old proverb might be altered to read: "A band is no stronger than its horn section."

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**Y**OU can't imagine the fun there is in Twirling a Baton until you try it yourself. It's a good, healthy exercise, too.

The instructions in this book are written especially for the layman who starts from "scratch."

Every movement has its illustration and diagram with a simplified and easy-to-understand description.

It is possible to learn the secret of this fascinating art in a few hours of practice all by yourself.

Can't you imagine the "kick" you'd get out of twirling a shining baton out in the back yard even if you never intended to show 'em what you could do on parade?

Nearly every Band and Drum Corps is looking for a Twirling Drum Major. In many organizations the Twirling Drum Major works independently of the regular drum major. However, one Drum Major can do both if he desires.

## This Book is included Free with Your Outfit

## It Won't Cost You One Penny

Only 35 subscriptions? Poof! What is the enrollment of your Band? At least fifty, maybe a hundred. Every one should be reading The SCHOOL MUSICIAN every month. Only 60c a year. Every issue worth 3 times that amount. It is the official organ of the National School Band and Orchestra Association. It comes to you **every month** of the school year, packed with **fascinating stories**, helpful articles, and **hundreds of pictures**.

## You'll Love These Stories

It tells you, with stories, pictures, and charts, how to get the most out of your instrument; how to march; more about how to twirl the baton. It tells you what you should **wear**; how to organize a **drum corps** or a **dance band**. Gives you all the news about **other school musicians** and school bands and orchestras. You'll **lose half the fun** of being a school musician if you **don't read** The SCHOOL MUSICIAN.

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This offer is very limited. Besides you need the outfit right away. Get started. Put this over big. You can. It's up to you.

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# Two MORE National Champions *win with Conns*

**I**T was "neck and neck" all the way to the wire for these two school musicians competing in the French Horn solo division at the 1931 National Contest. Only one point in the judges' markings separated first prize winner, Orville Smith of the Ida Grove, Iowa, Band from Frank Brouk, of the Harrison Tech High School Band, Chicago. Each of these boys gave a performance worthy of a seasoned veteran and it is noteworthy that both used the same instrument — the Conn French Horn.

Just another instance showing how Conn instruments contribute toward championship achievement. First, second and third place winners in Class A bands and both first and second place winners in Class B bands, as well as a majority of the solo and ensemble winners at the 1931 National Contest, showed a marked preference for Conn instruments. Year after year the same record is repeated — strong evidence to prove that Conn instruments, because of their easy playing qualities and perfect intonation, are a powerful factor in developing champion bands and bandmen.

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Orville Smith, winner of first place, 1931 National Contest, says: "The Conn French Horn is by far the finest horn I have ever been my privilege to play. It's perfect in scale and has a wonderful tone."

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The 6D Conn New Wonder French Horn is recognized as the standard of the world. Max Pottag, of the Chicago Symphony, says: "the most perfect French Horn ever made." The French Horn is peculiarly susceptible to inaccuracies of manufacture because of its great lengths of small bore tubing. Only through Conn's patented hydraulic expansion process is it possible to produce a French Horn with glass smooth inside passages and consequent ease of playing and purity of tone. Try a 6D at your dealer's. Or write us for free book and details of Home Trial — Easy Payment offer on this or any other band instrument in which you are interested. Mention instrument.

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